FA JING

'POWER TAI CHI'

BERSERKER
BOOKS

contents

chapter one

Qigong Theory and Practice

chapter two

Taiji Long Form

chapter three

Basics of Push-Hands and Related Methods

chapter four

Advanced Concepts: The Four Levels of Taiji

chapter five

Form Applications and Self-Defense

conclusion

w a r n i n g

Some of the techniques depicted in this book are extremely dangerous. It is not the intent of the author, publisher, or distributors of this book to encourage readers to attempt any of these techniques without proper professional supervision and training. Attempting to do so can result in severe injury or death. Do not attempt any of these techniques without the supervision of a certified instructor.

The author, publisher, and distributors of this book disclaim any liability from any damages or injuries of any type that a reader or user of information contained within this book may encounter from the use or misuse of said information. This book is presented for academic study only.

foreword

Martial arts are a Chinese national sport. They are also to be treasured by all people of the world. They are not governed by sex, age, location, seasons, or weapons. Because peoples of the world are now exchanging cultures and martial artists have similar interests, friendships of mutual benefit to all concerned arc being formed.

The purpose of a martial art is to toughen your bones and muscles for self-defense and to improve your intelligence and mental attitude. Martial arts consist of both attack and defense, and these movements need to be placed in sequence to create a style. Taijiquan is one style of martial art. There are five different versions. The most popular versions in China are the Chen and Yang styles. The Yang style is very relaxed, smooth, and slow, with internal strength. It is suitable for all people, including the old, the weak, or those suffering from illness.

In May 1985, Erle Montaigue brought the Australian Taijiquan Boxing Association members to visit Yinchuan City in Ningxia to see the All-China National Wushu Competition. Master Montaigue gave a demonstration of his Yang-style taijiquan, which was very well received by the audience, and the local newspapers and television station interviewed him. He is well remembered by the Chinese people since this time.

I saw Master Montaigue's demonstration. His tui-sau (push-hands), qi development, and style were very professional and close to perfection. I appreciate his knowledge. I know Master Montaigue has introduced taijiquan to Australia and the Pacific region with excellent results.

I am one of the direct descendants to inherit the Yang-style taijiquan. I have written a book of 48 techniques, and I am also a Chinese taijiquan champion. Master Montaigue and I have built a very good friendship because of our mutual love of taijiquan and the fact that we are close to the same age [in terms of experience in taiji, not in literal years —Ed.]. Also, we both have beards and curly hair and have worked on films.

Our friendship is not only on a personal basis, however; my hope is that it will cement a friendship between Australia and China and group together to improve the standard of martial arts. I wish Master Montaigue every success in his business, and I wish Australia national success in taijiquan. I send my special regards to martial arts devotees throughout the world.

-MASTER WANG XIN-WU

Master Wang, of China, is the creator of the Peking 48 style of taijiquan.

preface

There are three main Chinese internal martial arts: hsinyiquan, bagwazhang, and taijiquan (t'ai chi ch'uan). The last is reputed to be the mother, the original source, of the other two.

What these three have in common with each other and with all great martial arts are methods whereby the body and mind are made strong and coordinated. From this perspective, qi (ch'i, or internal energy) cultivation is the most important aspect of one's taijiquan training.

Qi is our life force from conception, the very thing that holds our molecules together, an internal bioelectrical force. It stands to reason that if we have little of this force, or if the flow of qi is impeded, then we are not too healthy.

Taijiquan is a type of moving qigong (ch'i kung), which means "internal work" and involves specific physical postures and movements used in conjunction with certain breathing techniques. Using these as described in the coming chapters, we are able to build upon the qi we are born with (prenatal qi) and then make it flow beneficially during our practice of the taijiquan form.

One of the primary aims of our taiji training is to augment our store of this energy so that our organs are literally bathed in life-giving qi. However, if we wish to then use qi for healing or martial purposes, then we must turn it into a refined form of energy called jing.

Every taijiquan posture causes the internal energy to flow through its corresponding organ, and so the whole traditional taiji form is made up of these postures, sequenced to allow this flow to happen without forcing it. Each repetition of a form that we perform in our taiji practice causes this flow to take place three extra times throughout the body.

In addition, each posture represents a particular combat tactic whose performance causes the qi to go from the lower tantien (a point about 3 inches below the navel) to the appropriate attacking portion of one's body. Because of the nature of these movements, the qi flows through the main organs in order to perform this work, and so from a war art we have a healing art.

This healing art is based upon the wushu, or war arts, because the fighting arts have always been an essential aspect of Chinese culture. I suppose if taijiquan had been invented in the United States, we would have movements derived from basketball or baseball to give us the appropriate flow of qi.

In this hook I will not discuss the most dangerous area of taiji (i.e., dim-mak, or death-point striking), as I have covered it in detail in other books published by Paladin Press. It is enough to tell about the relationship that taiji has to dim-mak.

The originator of taiji was Chang San-feng, who was a famous acupuncturist and traditional Chinese doctor born around 1270 A.D. Chang was already well versed in the hard boxing styles indigenous to the Shaolin Monastery but was not satisfied with the skills he had developed.

Consequently, he and two other skilled acupuncturists experimented on unwilling subjects obtained from the local jail to discover the most effective martial usages of the acupuncture points! They incorporated all of the strikes that caused great damage or death into their training methods. Eventually, Chang had what he knew to he the most deadly fighting system in China—one that required only medium force to immobilize or kill an attacker.

Chang, being quite concerned that others would steal his knowledge, devised a series of movements that would conceal his methods from casual observers and that he could teach his personal students without their killing people. This form eventually became known as taijiquan. Nowadays, not many people know about the deadly part of taiji, and those who do usually do not teach it, except to a favored few.

For those who wish to take taijiquan on to its secondary level as a self-defense art (and a damned good one), even without dim-mak there are other training methods and forms, faster and more explosive, that teach us this aspect.

However, the slow-moving taijiquan form does give us the three main prerequisites for any fighting art: perfect balance, coordination, and, above all, timing. Once you have gained these prerequisites, you are able to go on to the more advanced techniques in the pauchui (cannon fist) form, push-hands, da-lu, sansau, and long har quan (dragon prawn boxing).

In the first four chapters in this book I discuss qi and qigong; present the long, slow form from the Yang style of taijiquan at a basic level; discuss more advanced aspects of form practice; and describe the essential two-person exercise of tui-sau (push-hands) as well as related basic martial exercises. It is my sincere wish that the following pages will help you gain some insights into your own martial training.

ERLE MONTAIGUE

chapter one

The word qigong (ch'i kung in those texts using the old Wade-Giles system of translating Chinese into English) literally means "internal work." In fact, any physical and/or mental actions combined with certain breathing methods that cause an internal flow of energy can be considered qigong. In physical terms, such "work" can be done while reclining, sitting, standing, or moving in a prescribed manner.

Taijiquan form is a type of moving qigong and, when done correctly, is an excellent means of improving health and martial skill. However, initially, even with competent instruction and effort, it is difficult to train internally because there are man\, physical aspects and technical details to coordinate: remembering the postures and sequence, proper breathing, yin-yang in the wrists and feet, and so on.

Standing qigong eliminates many of these physical details, making it easier to concentrate on breathing and developing sung, which is usually (though not quite accurately) translated as relaxation. Chang Yiu-chun, my main instructor in recent years, compared sung to baking a cake. You take the cake out of the oven and it has a nice high top on it. You turn away for a moment and in that time it has dropped even though you have not seen it drop. This is what sung is—moving without feeling the

movement. For example, you are on the way to understanding sung when, while performing the group of postures known as Cloud Hands, you feel no tension or changes of state from yin to yang (or vice-versa) in the wrists while doing the movements.

Since standing is not as comfortable as sitting, you must concentrate on the principles of relaxation and body balance to do such exercise—even on a physical level. As in taiji, the entire body must learn to use only the appropriate muscles to do the "job" at hand—not too much effort, not too little.

The upper body in particular must be relaxed, and, although it's difficult, the mind must be encouraged to give up its obsession with endless mental "chatter." Paying attention to the breath is one method of slowing down and eventually stopping mental restlessness.

There are hundreds of different types of qigong, including those postures from the taiji forms, etc. But don't be alarmed and think that you will have to spend your whole life learning if you wish to pursue this activity!

There are so many variations because the experts in the different provinces of China each slightly modified what they learned to make the exercise their own while still attaining the same effect. Most provinces have their own "folk qigongs," and, not surprisingly, each claims that its is the best.

There are even qigong tournaments held in China each year in which practitioners compete to see how many bricks, supported on their bare heads, can be crushed by sledgehammers. However, we are not concerned with such theatrical displays.

Qigong has become a fashionable therapy in the West in the past decade and continues to gain popularity in much the same way that taijiquan did in

the 70s and 80s. This ancient healing art is, in fact, ideal for people of all ages, affecting not only physical health but also psychological states.

QI THEORY

Within the body, there are 12 main and eight extra acupuncture meridians or channels. It is said that a bioelectrical force called qi flows freely through these channels to all of our internal organs.

Qi is to us as water is to the fish in the sea. They don't know it's there until they are taken out of it and they soon die. It's the same with us: block the flow of energy and we soon become sick and die.

We are told through ancient Chinese texts that whatever the external body does, so too does the internal flow of qi try to emulate. So it stands to reason that if we are performing harsh, unnatural movements that go against the natural bodily flow, so too will the internal flow of qi be impeded.

However, if we perform natural, flowing movements, we can enhance the natural internal flow of qi to all parts of the body. The many variations of stationary or standing qigong are designed to build up our prenatal qi, while it is the job of the taijiquan form, as a type of moving qigong, to cause this extra energy to flow freely to all parts of the body.

Taijiquan is a way to bring our energy flow back to normal and open the meridians so that the flow will be unimpeded. Taijiquan is closely related to acupuncture. Acupuncture is said to cure the immediate ailment, while taijiquan heals the root cause and stops it from returning. Every posture from taijiquan sends the qi to the organ associated with a particular acupuncture meridian. Some of the movements are repeated because these belong to the most important organs.

With time and progress, qi and blood circulation improve, helping lower high blood pressure and move qi down to the lower abdomen. Breathing becomes naturally slower and its rhythm more even without your having forced it to do so.

Can Qigong Be Harmful?

If you only practice the basic qigong stances and movements without overdoing them, there can be no danger. At the very worst, you will only be wasting your time and effort if you practice incorrectly. You cannot create a diseased state by not doing the exercises perfectly.

However, as in anything, if you practice qigong to excess,there can he a harmful effect. This is where your teacher must guide you through the basics and slowly up to the advanced forms. For instance, if you are told not to attempt a certain qigong stance because it is an advanced practice, then you simply must not practice it prematurely. Many, students are eager to learn or impatient, so they try to practice certain qigong stances long before they are ready, which leaves them open to a certain amount of harm. The danger lies in the fact that once we have established a certain flow by practicing a certain method, we are sometimes fooled into believing that we are able to take much more than our bodies are physically capable of at that time.

When this happens we are literally held in place by the flow of qi, our muscles having given up long ago. If that flow is suddenly interrupted, perhaps by a telephone call, the conscious mind takes over again. The great flow of energy slows to the normal rate, and we go back to using our physical muscles again. But our muscles are useless because they have been overused, and we collapse. I experienced this phenomenon during my initial training, and it has since happened to three of my students. Why? Because we all did something that our teachers told us not to. (But then what inquiring mind can resist doing something that someone warns against because it is too powerful!) This is the only drawback I have ever found in the practice of qigong for the average person.

However, if a person has certain serious ailments, such as blood clots, kidney stones, etc., there is some risk. The qigong tries to release these blockages, and this can cause great pain and sometimes immobility. Similarly, if a person has some mental disorder, it is inadvisable to do even the basic qigong for any length of time without having an instructor on hand, as qigong can cause the mentally ill to be more so.

The Main Categories of Qigong

All of the qigong techniques can be split up into three main categories: those for medical use, those for self-healing, and those for the martial arts. Usually, the self-healing and the martial arts aspects are of most interest to those who practice taijiquan.

By studying the self-healing qigongs, we can learn to use our own bodies and minds to heal ourselves of disease. When taijiquan is performed correctly and uses the four main breathing techniques (covered later), it also becomes a potent self-healing qigong practice.

When we practice the martial arts qigong, we make use of this internal work to gain power, speed, and timing for basic self-defense. At more advanced levels, we learn to "add" qi to an opponent's vital points to augment the damage caused by our physical strikes.

The more difficult "medical" qigong is used by a doctor of qigong to heal others. This very advanced practice not only involves the patient's learning and practicing self-healing qigong but also the doctor's intervention to either add or remove qi to aid the healing process. I am told that many, traditional doctors in China are having a high success rate with cancer and other deadly diseases.

Taijiquan and Medical Qigong

A qigong healer is able to use the qigong stances to not only heal but also to diagnose any problems. First, on a large scale, the healer identifies the affected area of the body and determines whether the disease is "yin deficient" or "yang deficient."

On a very basic level, the healer accomplishes this by taking note of the position of the patient's palms after some minutes of the patient's having practiced his or her own qigong stance. (The positions of all of the limbs is also taken into account, as is the position of the fingers, but in this book I will only deal with the more simple palm positions.) If, for instance, the right palm has dropped to a lower level than the left palm, this indicates that there is a yang deficiency in the right side of the body. One has also to take into account the position of the other limbs to establish whether the upper or lower body is affected.

To further pinpoint the problem, the healer has the patient assume a variety of other postures, including some from the taijiquan form, to find out which ones cause pain or are comparatively more difficult than the others. If, for instance, the posture of

Brush Knee, Twist Step causes pain around the chest area and is more difficult than normal for a beginner to perform, this would indicate a yang-deficient heart problem. Further analysis of tongue, face, and skin condition would confirm the diagnosis.

The qigong doctor then has to decide how to heal the ailment. He may use acupuncture to heal the immediate effect of the pain and then use some qigong postures to put some yang energy into the heart. He may also practice his own qigong before treating the patient. For a minor ailment this might be for 20 minutes. For a more serious ailment he may practice qigong for a much longer period and fast, except for fruit, over a number of days.

He will then place his palms around the affected area or over the relevant acupuncture point and direct his own yang energy into these points to further the cure. His or her energy is released from a point on the palms called Laogung (Pericardium 8). If you close your fist and see where the longest finger points to, this is the point to which I am referring.

The doctor may also prescribe certain qigongs to cure the disease. This will sometimes be a taiji posture, usually the same one that was used to diagnose the disease. It may be a static posture used with certain breathing techniques—either a cleansing breath (inhaling through the nose and exhaling through the mouth) or a tonic breath (inhaling through the mouth and exhaling through the nose), using a prenatal or postnatal reverse of natural breathing (covered later in this book) or it may be a moving posture. For instance, to heal an ailment involving the joints, Single Whip may be used as a static posture. This same posture is used to heal the digestive tract, the only difference being that it is preceded by the posture of Press Forward, as in the taijiquan form, and is held for a few minutes, then repeated.

PRACTICING BASIC QIGONG FOR OVERALL GOOD HEALTH

Stand straight with your shoulders relaxed and gently rounded, neither hunched forward nor held stiffly. The feet should be a little more than shoulder-width apart and parallel to each other. The arms should be hanging at both sides with fingers relaxed. Lift the arms in front with the palms facing each other, making sure not to lift or tense the shoulders.

Slowly draw the palms in toward the chest and start to bend your knees. The elbows should be bent no more than 90 degrees. You should feel as though you are holding a large ball in front of your torso (fig. 1).

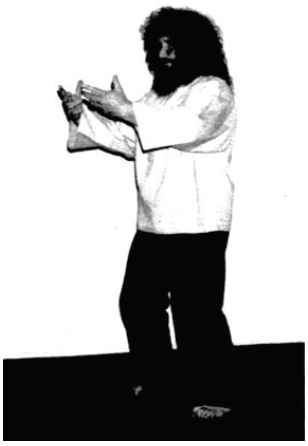


Figure 1

The knees should bend only to the point where there is a

vertical line between the second toe and the knee cap.
The back should be straight with the buttocks tucked under as if you were sitting on the edge of a high chair. This is the natural position for the lower back when the knees are partially bent. There should be no sway in the lower back.

You can do no harm to your back or any other part of your body as long as you are doing the stance correctly, with the spine straight and vertical to the ground, with no sway in the lower-back or lumbar region. After all, the backbone is being held in its natural position when your legs are bent. Our backbones naturally have a slight S shape. One person I know of teaches qigong with the buttocks sticking out while the legs are bent. This will cause both physical pain and energy blockages.

If you do feel pain, check your posture. If it is correct, then the pain is probably because your backbone is out of alignment and the qigong is trying to heal the problem. In such a case, only perform qigong for short periods until the pain goes away. The chin should be pulled in slightly but not so much as to pull the head down. This tends to straighten the backbone. Your eves should be looking straight ahead, but not staring. They can be half-closed but not shut.

Press the tongue lightly upward against the hard palate behind the front teeth, as if saving the letter L, in order to join the yin and yang acupuncture meridians so that the qi can flow freely in the upper heavenly circulation. This occurs via a most important pathway, which begins at a point called the Conceptor Vessel 1 (Cv 1), situated next to the anus. The flow through this path, which is called the Governor's Vessel and is yang, continues up the backbone with the inhalation, over the skull, down the front of the forehead, and into the top of the hard palate. The qi then continues down via the tongue to meet with the 'in Conceptor Vessel at the base of the tongue, where it continues down the front of the body to the tan-tien. With each inhalation, the qi travels up the yang meridian, and with each exhalation, it travels down the yin meridian.

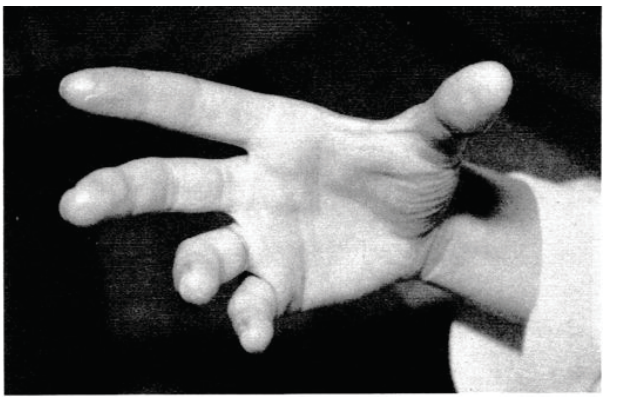
You must breathe like a child. As you inhale, the area just below \'our chest must expand. If you are totally relaxed, especially the shoulders and chest area, then this is the only way that you can breathe. Just allow your stomach to stick out when you inhale. As you exhale, the area that has filled up with air must obviously contract, and so the stomach area goes in.

Many people have difficulty with this. It is tension that causes us to lift the chest when we breathe. The qi rises up into your chest, and you become tense and top-heavy. Breathe slowly but naturally and only as vote own rhythm dictates. Don't force your breath; only inhale until it stops naturally and then wait until you want to exhale naturally. There should be a slight pause between the in and out breaths.

The fingers should be held lightly apart and turned out slightly. There should be a straight line of skin between the thumb and forefinger, as shown in Figure 2.

This activates an important acupuncture point called Colon 4 (Co 4), just where the thumb and forefinger meet at the back of the hand. (Applying firm pressure to this point is very good for healing headaches in the front of the head. However, don't stimulate it during pregnancy, as it can cause contractions in the womb.) Holding the palms this way causes the thumb to become "yang" while the fingers become "yin." This is said

Figure 2



to "bring the large circle into the palm" (causing a concentration of energy in the whole body) and is most important for developing both healing and, in particular, martial skills, as it concentrates the energy in the palms.

The toes should be held slightly concave so that another important point on the bottom of the foot is activated. This point, called Kidney 1 (K1), is called the `Bubbling Well," from which the qi is said to spring. (For the configuration of the foot and the location of Kidney 1 point, see figs. 3 and 4.) The qi must be brought from the lower tantien down to this point in order to be used. Holding the foot so that it is slightly concave causes Kidney 1 to become yin, while the outside of the foot becomes yang, which attracts yang energy down to the point so that we can utilize it in the martial arts or for healing.

The elbows should be held as if you have a tennis ball under each arm. This is good for the flow of qi and allows the shoulder to relax more. The stomach should be held totally relaxed and the anal sphincter held lightly closed.

Figure 3

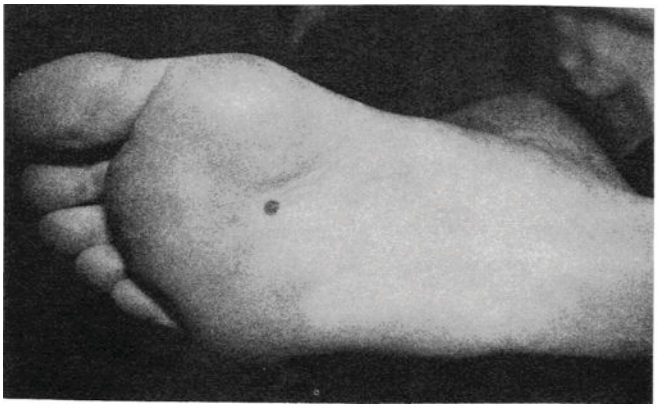


Figure 4

Try to "sit" into the posture and feel the perfect balance that it brings. Do not lean in any direction. A full-length mirror can be useful for checking this. The Taoist basis of qigong suggests muscle energy is a necessary catalyst for the process of converting qi to jing. In standing qigong, this is brought about by bending the knees, which creates energy/heat in the lower tan-tien. This, in turn, brings about the chemical changes in the body that are needed for the conversion. It's like lighting a fire under a cauldron to heat the water in it. The resulting steam, a purified, condensed form of water, rises and can be used as an energy source.

Quite often you will experience the "shakes" or trembling in various part of the body when doing standing qigong. This is because the qi flows down to the Bubbling Well easily but encounters tension caused by some blockage on the way back. As the obstruction clears, the shakes will go and you will be able to feel things. (I am purposely vague in saying "things," because if I tell you what to expect then you will look for that particular feeling. One of my main teachers told me that qi is like a very shy person; if you stare at it, it will leave and won't be seen again for some time. The best way to experience something is not to expect anything in particular, just let it come!) Be aware of your legs—sometimes they slowly creep upward and the knees straighten without 'our even knowing it. This is the case when people say that they do not experience any vibration or shakes.

For the first few times that you are standing in this position and trying to follow all of these directions, you may wonder, "Why am I doing this?" Persevere and you will discover the great benefits of this practice. If you feel tension, just breathe it away with each exhalation.

As you stand in this or any qigong postures, think of beautiful things and imagine that a string is holding you up from the crown of your head. Have a slight smile on your face and "think under" (i.e., think about the underside of your arms or legs).

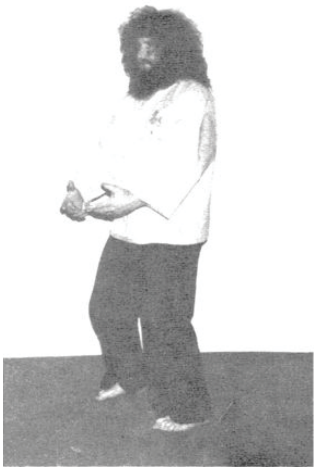


Figure 5

Figure 6

This will cause your limbs to feel heavy and cause the subconscious mind to focus on the lower tan-tien. End your qigong session by dropping your arms slowly until they are roughly in line with your navel with the palms up, as shown in Figure 5.

Hold this posture for about one-third of the total time of each qigong session. Finally, as you inhale, bring both arms up and out to your sides with relaxed wrists (fig. 6).

Then, as shown in Figure 7, the arms continue across in front of the chest and push downward to the sides as you exhale and straighten your legs.

Do not make any sudden movements or have anything cold to drink for at least five minutes. Just walk around slowly.

There are four hand positions that can be used to cause different energy activations to take place when doing this basic qigong. For instance, holding the palms as was just described, in what is called the "mother" position, sends 60 percent of activated qi to the legs, with the rest going to the hands. This is the position normally used for overall self-healing.

If the palms are facing away from you with the thumbs pointing downward, called the "father" position, more qi is activated in the legs, and one builds strength, particularly in the upper body.

If the palms are facing downward (without changing the relative position of the arms and body), called the "daughter" position, more qi is activated in the arms and hands. This is good for any forearm or hand ailments such as RSI (repetitive strain injury).

When the palms are held facing each other with the thumbs pointing upward, called the "son" position, more qi is activated in the spine as well as the lungs and internal organs, so it is good for breathing ailments, etc.

Figure 7

ADVANCED STANDING QIGONG

There is a more advanced form of qigong in which the weight is placed fully onto one leg. You should not attempt this until you can hold the basic qigong for at least 20 minutes.

As shown in Figure 8, the arms are held as if holding a baby (front palm cradling the head, rear palm holding the bum), and one foot is placed, empty of weight, in front of the other. All other aspects are the same as for the basic qigong.

You must recognize the following three signs while performing this more advanced qigong:

1) You will feel as if you just can't stand there for another second, and this can happen after only about one minute. You must recognize a pain in the standing leg as if a hot needle is being stuck into your thigh.

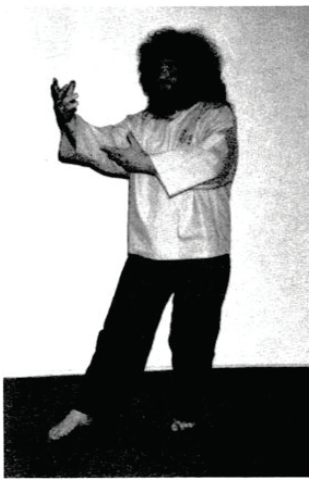


Figure 8

2) If you are able to stand this for a little longer, you will feel this heat dissipate, bringing relief and a warm feeling that rolls over your thigh.

3) Your leg will shake, and when this happens you should change legs and do the posture on the other side.

You will notice that you are now able to stand for a little longer on the other side; this is because the qi has begun to flow. When you switch back to the first leg you will again find that you are able to stand for a longer period, and so on.

At first you should try standing this way for only about one and a half minutes on each leg; this will be enough. As the qi is built up in the legs, you will be able to increase this time. But you must look for the three signs, which will be your best indication as to how long to stand on each leg.

BREATHING TECHNIQUES FOR QIGONG

There are four main breathing techniques that should be used with qigong: 1) natural breath, which was described previously; 2) reverse breath, in which the abdomen is sucked in with each inhalation and relaxed with the subsequent exhalation; 3) prenatal breath, in which a rolling action of the abdomen occurs (the lower abdomen is sucked in with the inhalation while the upper abdomen is pushed out, then the lower abdomen is pushed out on the exhalation while the upper abdomen is sucked in); and 4) tortoise breath, an advanced prenatal breath in which we hold the inhalation for seven seconds. Tortoise breath gives the two energies—inner and outer—a chance to mix at the "border" (the diaphragm). When we exhale, the inner qi (below the diaphragm) takes a little of the outer qi (the inhaled air) with it to the lower tan-tien, thus increasing our store of internal energy.

THE TAIJI POSTURES FOR SELF-HEALING

Taijiquan wasn't worked out in a haphazard way by successive generations of masters who hoped that these exercises would work upon the internal organs somehow to give the practitioner great health. Rather, each posture was created deliberately to stretch the correct muscle groups and tendons and act upon the acupuncture meridians associated with that area in accordance with the theories of Chinese traditional medicine (CTM).

The Japanese healing massage method called shiatsu uses the same principles and activates the points with finger pressure to beneficially affect the acupuncture points. Shiatsu, of course, came from the Chinese healing science of acupuncture, to which taijiquan is related and concomitant.

According to CTM, the quality and quantity of internal energy flowing through the meridians constantly waxes and wanes as influenced by a variety of factors, including our fitness levels, the weather, emotion, diet, and environment (i.e., pollution). When qi is distributed evenly and at the optimum levels, we are healthy and able to resist disease.

Taiji, as a potent form of moving qigong, uses the various postures in the form to send this bioelectrical energy to various parts of the body. Taiji form is mainly used as an excellent method of preventative medicine; each posture is said to activate one of the 12 meridians, thus giving the whole body an internal and external workout. In addition, however, these postures can be used as static or moping qigong. Each individual posture can also be used as a static posture in a qigong stance to heal the associated organ. Sometimes we have to take a couple of the movements on either side of a posture, moving in and out of the posture to heal certain organs. Interestingly, this

same posture, when used as a static qigong, may heal a completely different organ.

NOTE: Treating specific ailments in an acute or severe chronic state is best accomplished in conjunction with a qualified expert.

It is important to remember that the seriously ill in China are treated by experts who usually combine qigong with traditional healing methods (i.e., massage, herbal medicine, acupuncture) or Western medicine to benefit the patient. A patient may do hours of moving and/or static qigong each day for many weeks as part of his or her treatment. Such practice is carefully monitored. Self-diagnosis and treatment by amateurs is usually foolish and may be fatal in the case of life-threatening illness. Using the wrong posture for your particular health needs won't aggravate the existing condition or create new ones; however, you will have wasted your time and effort in terms of healing the main condition, which, if it is acute, could have serious ramifications.

When doing a posture that requires you to hold the end of it as a standing meditation, remember to do it on both sides of the body (i.e., mirror image). This is particularly important when you do several repetitions so you avoid overstraining the muscles of one leg. Aside from the mechanical stress this causes, it is important to remember that muscle tension is said to block qi flow.

Below is the complete list of organs healed by the different postures. These have been worked out scientifically over the generations by the various taijiquan masters who were, for the most part, also doctors of Chinese traditional medicine. I have also worked with prominent acupuncturists and shiatsu experts to verify these postures and the meridians upon which they work.

ORGAN	POSTURES	STATE	CONDITION
Colon	Use Grasp Bird's Tail up to push. Repeat 10 times	Yang	For a yin disease such as diarrhea, use this qigong only.
Colon	Use this qigong for the lungs,i.e., Fishes in eight. Go into it 10 times and hold as qigong for one minute.	Yin	Use this as well as the above if the state is yang, such as constipation.
Lungs	Fishes in eight.	Yang	Use by itself if a yang condition, like inflammation, etc. But OK for all lung ailments.
Lungs	Grasp Bird's Tail as above.	Yang	Use if fluid in the lungs, etc., along w/fishes in eight or as an adjunct to it.
Spleen	High pat on horse. Use as static qigong, holding five minutes on each side. Or use Horse's mane as moving qigong.	Yin	Use if too much yang in spleen.
Lungs / Colon	Pulling the bow, plus lift hands to heaven(that whole section that involves those two). Repeat five times.	___	Use if overall toning needed in both these areas.
Lungs / spleen	In general, use Stoking the horse's mane. Be sure to swivel on heels. Repeat five times, holding for three minutes.	___	Use when spleen or lungs are malfunctioning. A general toner for these organs.
Stomach	Tan Pien(single whip). Use as static qigong to aid digestion. Or wave hands like clouds to balance out the energy.	Yang	Use Tan Pien for all stomach ailments or if too little stomach activity,i.e., too yin. Use wave hands to balance chi.
Stomach	Golden cock stands on one leg. Use as static qigong for three minutes on each leg.	___	Overall stomach problems.
Stomach	Hold Brush knee twist step(BKTS) as static qigong on each side for five minutes.Repeat three times.	___	Same as above.
Stomach	Play guitar. Go into this from BKTS. Hold five minutes and repeat five times.	___	Aids in digestion.
Stomach	Wave hands like clouds.	Yang	Use if not enough stomach activity. Good qigong for stomach overall.
Stomach	Horse's mane, use w/wave hands.	Yin	Use if too yang in stomach.
Stomach	Perform from Push to apparent close-up and hold at end for one minute. Repeat 10 times.	___	Use for general gastric troubles.
Stomach	Wave hands like clouds. Generally repeat 10x4 steps, but do as many as you like.	___	Same as above.
Spleen	Wave hands like clouds.	Yin	Use w/the main one of Tan Pien if stomach activity too yang,i.e., heartburn,etc.
Spleen / Stomach	Wave hands like clouds.	Yang	Use w/the above if too little spleen activity,i.e., too yin
Liver	Step back and repulse monkey.	Yang	Use w/the above if a yin condition exists, e.g., dull and listless, etc.
Gall Bladder / Liver	Step back and repulse monkey, Yang Cheng-fu.	Yang	If too Yin, not enough bile, etc., or gall bladder is not working well. If bad lower back pain, especially in mornings, repeat five times, but also use for overall gall bladder.
Gall Bladder / Liver	Lift hands from flying into it and hold for five minutes on both sides.	Yin	Use if too much bile or activity too Yang. Use w/the above.

ORGAN	POSTURES	STATE	CONDITION
Gall Bladder / Liver	Lift Hands as static qigong.	Yin	Use by itself for all liver ailments, but in particular if too angry (red face,etc.),i.e., too Yang.
Heart	Brush knee twist step. Moving qigong.	Yin	Use for all heart states, but in particular if too much fire in heart, can't sleep,etc. Also for pre-ejaculation.
Small Intestine	Fan through back. Hold the static qigong for five minutes.	Yang	Use by itself for general small intestine condition, but in particular if too little activity in small intestine,i.e., too yin.
Small Intestine / Heart	Fan through back.	Yang	Use if too much sleep, not enough sexual urge, etc.
Small Intestine / Heart	Brush knee twist step.	Yin	Use w/fan through back if too much small intestine activity,i.e., too yang.
Kidneys	Spin around and kick, Yang Cheng-fu style	Yin	Use if too fearful.
Kidneys	Snake creeps down. Repeat and hold three times on each side for three minutes if possible, less if not.	___	Use if kidneys need toning in general.
Bladder	Mailed fist and tan-tien pushing, from Old Yang, plus bit from end when fist comes over face and around, bending backwards,etc.	Yang	Use for great sorrow.
Bladder	Spin around and Kick. Use w/the above.	Yin	Unbalanced emotions.
Kidneys / Bladder	(use w/the above.)Mailed Fist, old Yang, as well as tan-tien pushing and bit from end as above.	Yang	Use if too fearful.
Triple Warmer	In general, start w/three warmer qigong exercise.	___	This organ, generally not know about in Western medicine, is used for irregularity in other organs and if amount of yin and yang energy is unbalanced.
Gate of life organ	Use the Opening of the Gates for this one.	___	Use for too little semen production in males and menstrual problems in females. Use if regenerative energy is irregular or if person is depressed. Again, this organ is generally unknown in the west.
All of the internal organs	Go into embrace tiger, Return to mountains from cross hands. Repeat 10 times.	___	Use if organs are in need of rejuvenation in general.
Central Nervous System	Shoulder press. Go into it from Pull back and hold for five minutes, then go into Stork spreads wings and hold for five minutes.	___	Acts upon the cerebrum, making it more alert. Good for exams,etc.
Spinal Column	Use Lift hands as moving static qigong.	___	Use to make spinal column more elastic. Also for dry or wrinkled skin, to maintain more youthful appearance.
Glands	Step forward, Parry and punch, from BKTS to punch. Hold at end for three minutes, repeat five times.	___	Use if glands are not functioning optimally.
Joints	Move into Tan Pien from fishes in eight nad hold for three minutes on each leg.	___	Use for joint ailments.
Blood Circulation	General step forward to seven stars. Hold as static qigong for three minutes on each leg. Repeat three times.	___	Use for bad circulation.

ORGAN	POSTURES	STATE	CONDITION
___	From Old Yang style use Fist under elbow as many times as you like. Also use Lotus Kick.	___	Use if overweight.
___	Turn around and chop with fist, Yang cheng-fu style.	___	Use if overweight.
___	Use fist under elbow from Yang cheng-fu form and hold as qigong for five minutes each side.	___	Use if underweight.
___	Needle at Sea bottom. Go into this one from BKTS, hold for one minute, then slowly come up and repeat on other side.	___	Use to increase the life force to the spine, especially when used w/lotus kick, Yang cheng-fu style.
___	Separation of right and left foot, Yang cheng-fu style.	Yin	Use if person is too yang, angry, red in face,etc.
___	Separation of left and right foot, old yang style.	Yang	Use if person is too yin,too laid back. Lack of energy.
___	Sitting like a duck posture. Go into it from standing if possible. Hold for three minutes on each side. Not good for older people who are ar-thritic,etc.	___	Body in need of rejuvenation.

Yin Organs	Yang Organs	Implications
These yin organs store energy for later use:	These yang organs activate energy,i.e., cause storage organs to release it to perform some function:	An imbalance of yin or yang energy in these main organs causes disease, so we try to balance the yin and yang energy using the above postures as qigongs.
Liver	Gall Bladder	
Heart	Small Intestine	
Spleen	Stomach	
Lungs	Large Intestine/Colon	
Kidneys	Bladder	

chapter two

Learning taiji form is a complex task for many' modern people because they have lost the ability to learn new skills involving both physical and mental activity. Regaining the ability to learn is largely a matter of self-discipline, brought about by the desire to experience the lessons that taiji can teach. This can be encouraged in the following ways:

Create a written training schedule and set some goals. Keep a daily training diary, even for those days that you don't train. (Studying the reasons that you didn't practice on any given day may help you identify behavioral patterns that are counterproductive to your training).

Expect setbacks. Accept the inevitable missed classes and minor aches and pains or injuries as delays, not as signs that you should give up your practice.

Give yourself credit when it's appropriate. Executing a difficult physical move or having a sudden insight into some aspect of your training should be acknowledged with pride. Just remember to keep "self-congratulation" in perspective.It is also important to remember that progress in an aspect of learning taiji usually occurs as part of a cumulative—and challenging—process rather than a sudden breakthrough. While it is true that a minority of gifted students seem to have one intuitive breakthrough after another in their training, most of us will plod along, creating an internal understanding of ourselves and our martial art one piece at a time.

The following long, slow form comes to us from Yang Ch'eng-fu, the last grandmaster of the Yang style, through his eldest son, the late Yang Sau-chung, who taught in Hong Kong until his death in May 1985. Ch'eng-fu continued to modify his form during his teaching career, and there were at least three "official" versions. Sau-chung learned and continued to teach his father's original modification of the old Yang style, dating back to the early 1920s.

GENERAL RULES FOR PRACTICE

- The head should not turn independently of the torso—let our eves do the looking, keeping your nose centered over your navel. Even when you have to look, for instance, to the front while you turn your waist to the side, you should look out of the corners of your eyes rather than turning your head prematurely.

- The head should not bob up and down when you are taking steps. By keeping your knees bent, you should be able to avoid this. Be sure that you have the majority of your weight on one leg before you move or pivot the other.

- Never let the knees extend past the tips of the toes. (Be aware of the fact that when you look down at your toes, there is a slight parallax visual error that distorts your perception.)
- Start out with a high posture: the knees bend only a little and the steps are not too long. There are three levels of posture—high, medium, and low. The low level, in which the stance is long and the knees well-bent, should only be attempted after many years of practice, and only when you are able to do it without creating tension.

- Large stances should not involve extending the knees past the toes; the stance becomes longer to compensate for this. As you progress even further and the form becomes more internal than physical, the step will rise again, so that you perform the form at a more natural stance.

- The shoulders are rounded and the elbows dropped and relaxed. Keeping the elbows, in general, pointing downward encourages the shoulders to relax. However, this is one of the most difficult aspects of taiji for beginners to achieve.

- The fingers should be straight but not stiff. The palms arc relaxed and slightly hollowed while holding the Tile Palm Hand.

- The backbone should be, in general, vertical in relation to the ground, but there are some postures that require a slight forward lean. Never hunch the back.

- Walk like a cat, stepping carefully and softly, so that if there were danger you would be able to take that foot back instantly. Land on the heel when stepping forward and on the ball of the foot when stepping to the rear.

- Avoid being "double-weighted" (i.e., having your weight equally distributed between both feet). Be aware of which leg is yang (weighted) and which is yin (non-weighted). Only at the very beginning and the end of the form should the weight be evenly distributed. There must, of course, be a time in each posture during which you are double-weighted as you shift from one leg to the other, but this should be only momentary.
- Never have equal strength in your palms, as this is also a variation of being double-weighted.

- Maintain a physical and psychological sense of equilibrium in relation to the earth (i.e., a sense of being "grounded"); never commit yourself fully—always have in mind the possibility of retreating if you advance or of advancing if you retreat.

- In lifting up or pulling hack, inhale; in pushing forward or stepping downward, exhale.

- The classics say that the qi springs from the feet, is directed by the waist, and is manifested in the fingers. However, the qi really comes from the lower tan-tien.

- Your head should be held as if suspended from above by string. This will pull your backbone up and sink the qi to the lower tan-tien.
- Try not to stop at the end of each posture once you start feeling comfortable with them. The movements should flow together in a slow and even rhythm.

WHEN AND HOW TO TRAIN

I recommend that at each practice session you do the form three times: once for the bones, muscles, and sinews; once for the mind; and once for the spirit. The first time should be done in about 10 or 15 minutes, the second in about 20 to 30 minutes, and the last in about 40 minutes.

The classical times to practice were said to be as follows:

Dawn—when you are coming out of vin and entering yang. Mid-day—when you are in extreme yang.

Dusk—when you are coming out of yang and entering vin. Midnight—when you are in extreme yin.

In traditional terms, following this schedule would give you a completely balanced practice structure. However, most of us are doing very well if we practice at dawn and dusk.

The length and frequency of each of your training sessions depends on your level of interest, physical ability, time constraints, and the recommendations of your instructor. Few modern teachers, much less their students, practice with the intensity that the old masters brought to their training. Of course, in those days the latter had to be skilled at a variety of methods and weapons, because they never knew when they would be challenged by a rival. In addition, instructors had to be ready for challenges that frequently led to severe injury or death and had to train at a level of intensity that is alien to most of us.

These days, few of us with families or occupations can match such training regimens, but regular practice remains essential to making progress—especially if your interest goes beyond doing forms. It is difficult to be patient with those taiji practitioners and instructors who obviously believe that doing a form once a day somehow makes them superior to a voting hard-stylist who practices one or two hours a day.

Interestingly, modern research has shown that the traditionalists were intuitively on track with regard to times of the day to practice. According to Dr. David W. Hill of the University of North Texas at Denton, as reported in Red book (Sept. 1993), studies have shown that people are more inclined to skip scheduled exercise in the afternoon because of fatigue or busy schedules. However, high intensity activity, (like fast or fast/slow forms) that require short bursts of energy are best done late in the day. You'll feel stronger, perform more skillfully, and get more out of your workout. For slower, steadier exer-

cise (such as slow form), you'll reap the same benefits whether it's early or late in the day.

It should be self-evident to anyone whose feet are on the ground (in itself a prerequisite for the internal arts) that hard work and sweat must enter into your study of the effortless arts, especially for the first few years.

THE "ORIGINAL" YANG CH'ENG-FU FORM: PART ONE

For the purposes of footwork, refer to the direction that you are facing initially as north.

Preparation

Stand with your feet parallel and shoulder-width apart. The palms are at your sides and slightly flexed, but not enough to create tension (fig. 9). This is called a "yang" palm (as opposed to a "vin" palm, which is totally relaxed). The elbows should be held slightly out from the body, as if you are holding a tennis ball under each arm. The energy is sunk to the lower tan-tien, partly as a result of your simply paying attention to that part of the body.

Figure 9

Raise Arms

Figure 10

Slowly and deliberately raise your arms in front of you as if ropes are pulling both hands up and away from your body. There should he a slight forward rocking of the body to make the arms rise. The wrists relax as you inhale. The arms are as if you are sleepwalking (fig. 10), with the palms about six inches apart. Do not bend the elbows any more than they were before you began the movement.

As you exhale slowly, your body rocks slightly backward and the arms arc back down along their original path. The wrists change state gradu-

ally, returning to a flexed position. The wrists can be brought inward slightly, but do not make a large circle. Do not bend your knees at this point. Your palms end up where they started, as in Figure 9.

Push Left

Once again, slowly change the wrists to dropped (limp) position, and, as you inhale, bring both arms up and across your body to the northeast in an arc (fig. 11). The palms stay the same distance apart. Keep the left wrist at your center and away from your body. Continue the circle back over to your northwest corner at about face height, and, as your left palm starts to come down, flex the wrist and exhale (fig. 12). The right wrist is relaxed and at your center. The left fingers are no higher than shoulder height, and the Co 4 points mentioned in Chapter 1 are in line.

Figure 11

Block to the Right

On that last exhalation, bring your left palm down and across your body to end up underneath your right palm (fig. 13). As you do this, bend the knees, placing 70 percent of your weight onto the left leg. Your right foot swivels on the heel so that the toes point to the northeast corner. Your eves are still looking to the north, but the body has turned.

NOTE: Unless stated otherwise, your weight is always distributed 70 percent on one leg and 30 percent on the other.

Figure 12

P'eng

Shift your weight to your right leg as you inhale. Take a step with your left foot to the north, touching down on the heel and maintaining a shoulder-width stance. Make sure that your stance doesn't end up too "skinny." Just extend your foot where it wants to go naturally but in line with its previous position. The foot should remain "weightless" until you consciously shift onto it.

As you turn your shoulders to the north, you bring 70 percent of your weight onto your left leg and exhale. The left arm comes up rounded in front of the solar plexus, and the right palm goes back down to your right side, as shown in Figure 14. You are now facing the north.

Block to the Left

Three movements happen simultaneously, as shown in Figure 15. Relax the right palm and bring it under the left. The left palm has turned down to meet it. Pick up the right heel and look to the east. Turn your torso to the northeast and inhale.

Figure 14

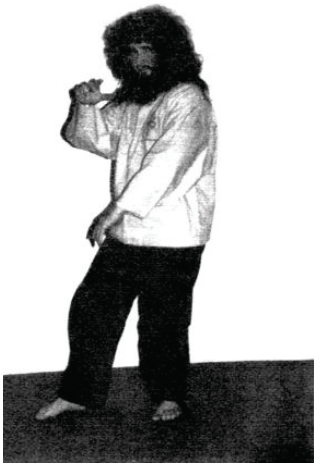


Figure 13

Figure 15

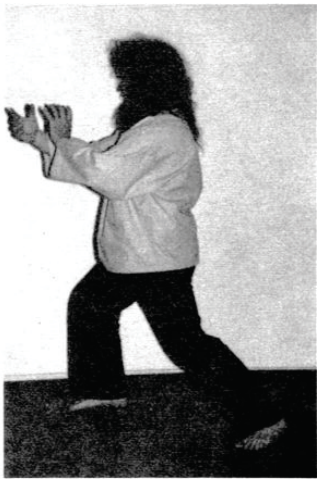


Figure 16

Double P'eng

Pick up your right foot and place the heel down almost in the same spot but with the toes facing cast. Shift your weight onto the right foot as the right palm comes up in front of your left palm, which does not

move but only flexes. The two palms are as if you are holding a small ball on your centerline at about the height of your solar plexus (fig. 16).

You are now facing the east, and as you shifted forward you dragged our left toes around 45 degrees to face the northeast. Your weight is now on your right leg. Exhale.

Lu or Pull Back

Turn both palms over (pausing the breath) so that the right is down and the left is facing up. The fingers of the left hand should point into the thumb of the right hand (fig. 17). Pull both palms down to your left hip as your body turns to the north-east. Inhale. Your weight is all on the left leg.

Figure 17

Chee or Squeeze Forward

This posture is often mis-translated as Press. Place the heel of the left palm onto the inside of the right wrist, which turns over to face you (fig. 18). Don't lift your palms up and then thrust them forward, but rather bring both palms up gradually as you shift forward to the east. Squeeze your elbow slightly inward and turn back to face the east as you finish the movement. Exhale.

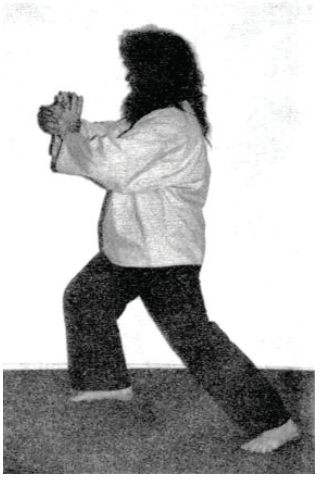


Figure 18

Sit Back

Brush the top of your right hand with your left palm and extend our fingers with palms downward. As shown in Figure 19, sit back onto your left leg with your trunk slightly to your left and fold both palms in toward your body as you inhale. Keep the back vertical.

Press Forward

This posture is often mistranslated as Push. From the previous posture, lower your stance slightly, flex both palms, and exhale as you turn back to face the east and press your palms forward and upward while shifting onto your right leg (fig. 20).

NOTE: With any palm movement, imagine that you are exhaling out of your palms from the lower tan-tien.

Sit Back, Ready

Shift the weight back onto your rear leg as you inhale. Drop the right wrist back to the same position held in Figure 19. As shown in Figure 21, drop the other arm to cross your chest with the fingers of your left hand pointing into your right elbow. You are still facing the east.

Fishes in Eight

With the weight on your left leg, swing both palms out to the northwest with the left palm leading and both palms flexed away from the movement as if the wind is blowing the fingers backward. As shown in Figure 22, swivel around 90 degrees on the heel of your right foot so that it faces north. The left foot is still facing northwest. As our left palm and body come around to point northwest, your right palm comes over to point into your left elbow. This is part of your exhalation.

The next half of this movement (fig. 23) uses the rest

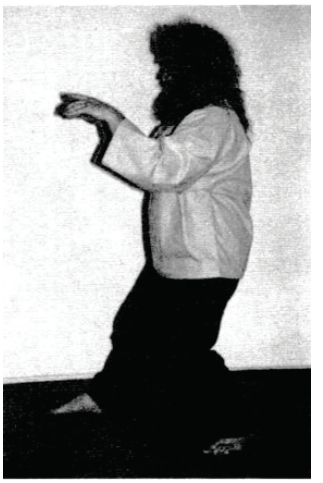


Figure 19

Figure 20

Figure 21

of that exhalation. Bring both palms in toward your chest, keeping the palms the same distance apart as you slowly start to change your weight. Turn your body into the northeast with the weight now on the right foot. The position of the feet has not changed.

This posture is the exact opposite of what is shown in Figure 22. You have now performed a counterclockwise lateral circle with both palms.

Figure 22

Single Whip

Make a counterclockwise hooking action with the right hand. As shown in Figure 24, all the fingers should be bent slightly, surrounding the thumb and pointing downward. The right arm straightens out and points to the northeast. (This is the only time a straight arm is used in taijiquan.) Your left palm turns in toward you, and the fingers almost touch the inside of your right elbow. Inhale.

Figure 23

Lift your left foot and, leaving the right arm where it is, turn your whole body around, taking your left arm with you in the same configuration as shown in Figure 24, the left wrist aligned with your center. Place your left heel down to the west so that there is a shoulder-width distance between your heels laterally and the left foot is to the west as far as it will go without overreaching.

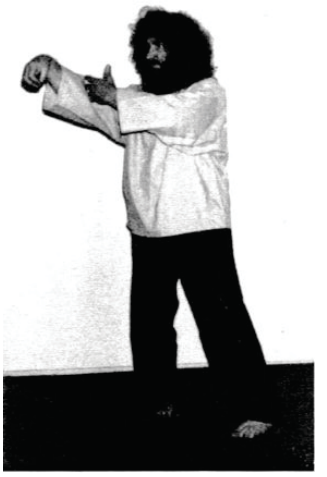


Figure 24

The breath has been held naturally. Just before the

right heel touches the ground, you should lift your left elbow and do a small inward turning circle, pushing slightly to the west as your weight comes down onto the left leg (fig,25). Your right toes are dragged around to point to the northwest by the turning of the waist once your body weight is firmly on the left leg. Exhale.

Lift Hands

Allow both palms to flex slightly as they are moved down about six inches as if the arms are wings. Now, on the inhalation, lift both palms up again about six inches and turn your left toes 45 degrees to point to the northwest (fig. 26). This is a weighted turn on the heel of the left foot.

NOTE: Whenever doing a weighted turn, it is essential to turn the leg as a unit, with the movement being initiated in the hip socket, not the knee. Our hips are designed to rotate and should be used to initiate all weighted turns.

Flex both hands downward again and bring them down in two arcs to the front of your body. The left palm is pointing to your right elbow. Lift both palms up as if splashing water onto your face, still with the left palm near your right elbow. As the palms come up, you should lift up your right foot. This is all happening on the exhalation. As you lower your palms into position, your right heel touches the

Figure 25

Figure 26

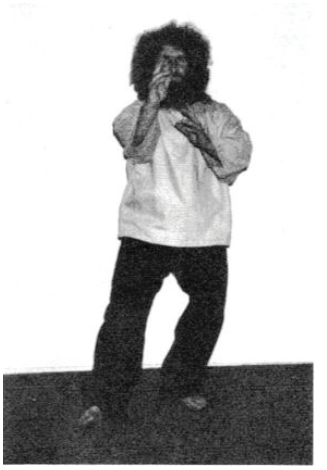


Figure 27

ground with no weight on it (fig. 27). The distance between the heels should be half of shoulder width.

Pull Down

From the last position, push both palms out slightly to the northwest as you shift a small amount of weight onto the right heel (about 10 percent). As shown in Figure 28, turn both palms over, right down and left up, and, as you inhale, pull down to your left side as your body turns to the northwest.

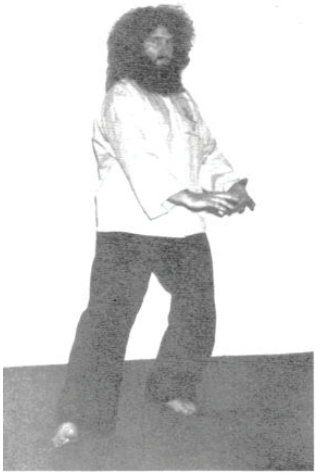


Figure 28

Shoulder Press

From the last posture, take the left palm up in a circle and place it near your right triceps. As this happens, the right foot takes a small step to the northeast with the toes pointing to the north to make your stance shoulder width again. Your body is still turned to the northwest. Shift onto your right foot and attack with your shoulder as you exhale. Your right shoulder should be over your right knee and your back should be vertical, as shown in Figure 29. At this point your eves are looking to the north but your head is in its correct position and faces the same direction as the body.

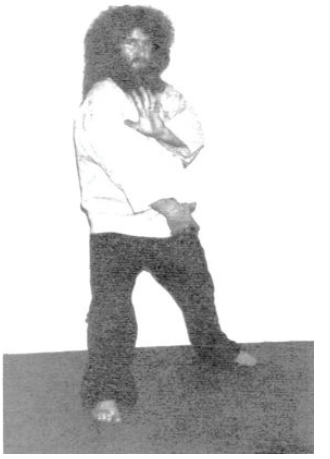


Figure 29

Stork Spreads Wings

Turn your body only slightly to the west as your right arm comes up with the wrist at your center, palm facing you (fig. 30). Your left palm conies down to your left side. The right palm cones up to chest

Figure 30

height as part of your last exhalation. As you inhale, continue the circle of the right palm until it comes over your head, and turn your body to the west. As shown in Figure 31, your left foot lifts up and is placed down in a "toe stance," with only the ball of the foot touching the floor (no weight is placed onto it). As you turn to the west and exhale, your right palm turns up, as if saluting.

Figure 31

Brush Knee, Twist Step (Left Foot Forward)

Drop your right palm down to your right hip, turning it to face upward as you do so. Don't allow your palm to go out to the side in a clockwise arc; just cascade it down. As this happens, the left palm relaxes and lifts above the right palm, as if both hands were holding a large ball (fig. 32). Inhale. Your body has turned to the northwest.

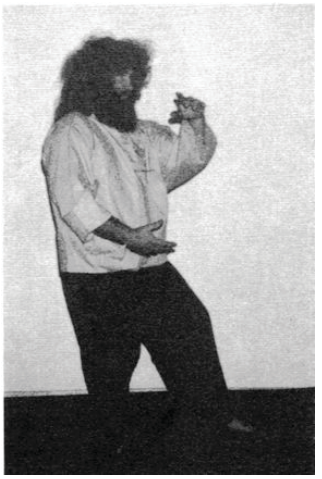


Figure 32

The left palm continues that same clockwise circle, downward and across the torso, and touches your left knee, which has lifted to meet it (fig. 33). As this happens, your right palm has lifted up and out to the height of the right ear. The right palm should not make a large circle to the northeast but should start coming forward with the fingers relaxed. The breath at this point is held naturally, ready for the exhalation.

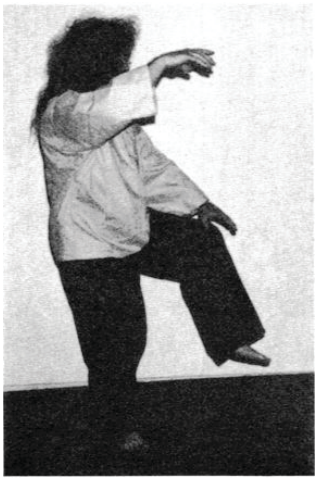


Figure 33

After you have brushed your left knee, your left heel steps to the southwest with the toes pointing

to the west to initiate a forward bow stance. As the weight is rolled onto -your left foot, the right palm should come to the west with the body and, at the last, should flex as the weight comes down onto the left foot (fig. 34). The rear toes are dragged around 45 degrees to face the northwest. The right index finger is in line with the nose. Exhale.

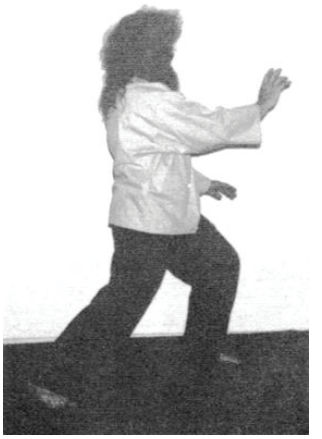


Figure 34

NOTE: This is a strike, not a pushing action. A push starts out with the palm already flexed, while the strike uses a flicking, driving movement of the wrist.

Play Guitar

Bending the knee, lift your right foot off the ground about six inches and place it exactly where it was. Some teachers prefer to bring the foot forward at this point, but this is not correct, because the martial value of the "false step" is lost. The purpose of lifting the foot is to cause the left leg to become totally yang for maximum backward thrust.

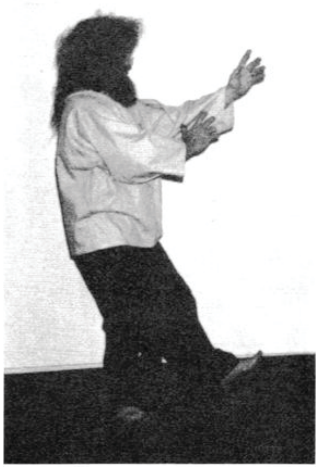


Figure 35

As shown in Figure 35, lift the palms as you inhale and drop them into position as you exhale, bringing the left heel across slightly to form a "heel stance." This posture is the mirror image of Lift Hands (figs. 26 and 27), but the two postures have different applications.

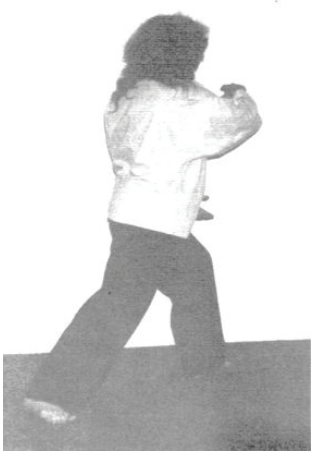


Figure 36

Brush Knee, Twist Step
(Left Foot Forward)

From the preceding posture, we now repeat exactly what we did after the Stork Spreads Wings posture (fig. 32): drop the right palm and bring the left palm over to your right corner to hold the ball as you inhale. Now repeat Brush Knee, Twist Step exactly as you did it previously (figs. 33 and 34). The only difference is that you do not have to drag the right toe around because it was placed down facing the northwest.

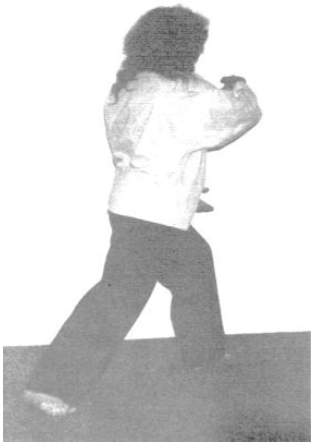


Figure 36

Brush Knee, Twist Step
(Right Foot Forward)

This is the mirror-image of what you just did. Do a weighted turn of the left leg so that the left toes point 45 degrees to the southwest. Remember to initiate the turn in the hip socket, not the knee. As shown in Figure 36, hold the ball to our left corner, right palm on the top as you inhale.

As you step to the west with your right foot, the right palm comes down and brushes the right knee as your left palm comes up to your left car. Place the right foot down to the west and, as you roll onto it, strike with your left palm as before and exhale (fig. 37).

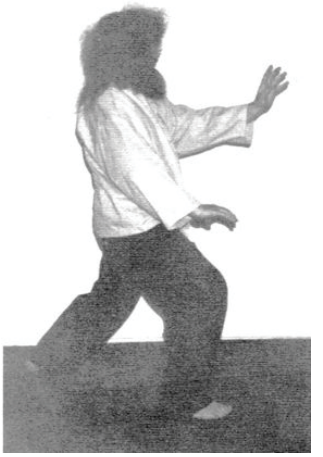


Figure 37

Brush Knee, Twist Step
(Left Foot Forward)

Turn your right toes to the northwest, weighted on your heel, and hold the ball as you inhale (fig. 38).

Figure 38

Now, as in Figure 34, brush the left knee as it steps to the west and attack with your right palm.

Play Guitar

Repeat the movements depicted in Figure 35.

Brush Knee, Twist Step (Left Foot Forward)

Repeat the movements that followed Play Guitar, as in Figure 34.

NOTE: You have performed one Brush Knee, Twist Step followed by Play Guitar and then three Brush Knee, Twist Steps in a row (the first of which attacks with the right palm, the second with the left, and the third with the right), followed by Play Guitar and then a final Brush Knee, Twist Step attacking with the right palm. When you are attacking with the right palm, the left toot is forward, and when you are attacking with the left palm, the right foot is forward.

Step Forward, Parry, and Punch

With the weight on your left foot, you turn your left toes 45 degrees to face the southwest. At the same time, the right palm makes a taiji fist (loosely held with the thumb pressing lightly into the second or third bone of the first finger, as in fig. 39) and turns palm down. As you do this, the left palm turns upward (fig. 40).

Inhale and take your right fist down across to the left side of your body in an arc so that the fingers of the left palm are now pointing into

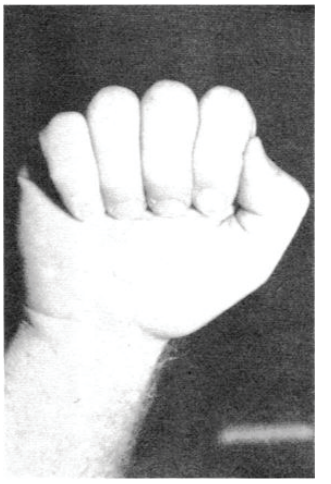


Figure 39

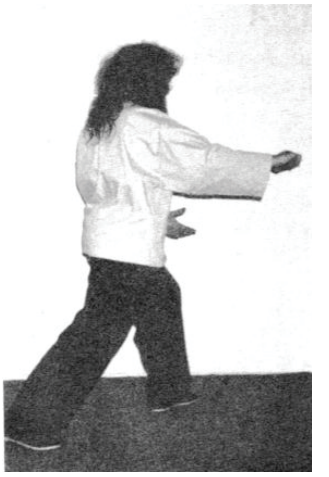


Figure 40

Figure 41

the hole that your right fist makes. Now, as in Figure 41, both palms lift up to ear height; the left palm has turned to face downward, and the right foot has lifted to step to the west.

Block downward with the back of your right arm—palm up, still holding a fist—and step to the west with the toes of the right foot pointing slightly northwest. As shown in Figure 42, bring your right fist to your right hip and, as the weight changes to your right leg, exhale and strike with your left palm.

Figure 42

Now take a step with your left foot to the west and inhale. As the weight moves onto the left foot, exhale and punch with \'our right fist to the west. You are now in a left "bow" stance (fig. 43). Your left palm has come back to the inside of your right forearm. The knuckles of the right fist and the tips of your left fingers should be in line with the center of your torso.

Figure 43

Sit Back and Push Forward

Slide your left palm under your right forearm while turning the right palm up. The left palm is down. The right elbow is on the left wrist. Leave your left arm where it is and sit back onto your right leg. This will drag your right palm back to Your right hip as it turns over to palm up (fig. 44).

Your body is turned slightly to the northwest.

Figure 44

Circle the right palm up to the level of the left palm, which has turned out away from you as your torso turns back to face west. Now, as shown in Figure 45, push forward and squeeze our elbows in slightly as you shift forward and bend the left knee. Exhale.

Figure 45

Apparent Close-Up

Holding the palms as they are, lift your elbows slightly as you sit back onto your right leg and inhale (fig. 46). Turn your left toes 90 degrees to the north, and turn the whole body to face north.

Figure 46

Shift the weight back to the left leg and move the arms to make two large circles in front of vou. The right palm traces a clock-wise circle while the left traces a counterclockwise circle. As this is happening, pull the right foot back so that it is parallel to the left foot. As your arms cross in front of your chest, you change your weight to your right leg (fig. 47). Exhale.

Figure 47

THE "ORIGINAL" YANG CH'ENG-FU FORM: PART TWO

Embrace Tiger, Return to Mountain

With your weight still on your right foot, turn your left toes 45 degrees to the right to point northeast. Shift your weight onto your left leg as your left palm drops under your right to hold a large ball (fig. 48). Inhale.

Figure 48

Now perform the right foot forward version of Brush Knee, Twist Step exactly as you did earlier, the only difference being that your right foot steps right around into the Southeast (fig. 49). You brush the right knee with your right thumb and the weight is now on your right leg. Exhale.

Figure 49

Grasping Swallow's Tail

Some of the postures done in the first section are duplicated here. First, raise your right palm up in front of your left palm and inhale.

Pull Back

Repeat the movements in Figure 17, only facing southeast (fig. 50).

Figure 50

Chee

Repeat the movements shown in Figure 18, only facing southeast.

Sit Back

Repeat the movements shown in Figure 19, only facing southeast.

Press Forward

Repeat the movements shown in Figure 20 only facing southeast.

Sit Back, Ready

Repeat the movements shown in Figure 21, only facing southeast.

Fishes in Eight

Repeat the movements in Figures 22 and 23; however, the direction for each turn is first to the north and then to the east.

Push to the Northwest

Holding the palms in the Fishes in Eight configuration, you now take a step with your left foot around into the northwest corner while inhaling. Roll your weight forward onto your left foot and bring the left palm, which was pointing in to the right elbow, up beside the right palm to perform a pushing movement into the northwest corner (fig. 51). The back toes come around 45 degrees to point to the north. Exhale.

Figure 51

Fist Under Elbow

Bring your right foot up parallel to v-our left; the feet should be shoulder-width distance apart. You should now be standing on a southwest to northeast diagonal and facing to the northwest with the weight on your left foot. Inhale.

As you shift your weight onto your left leg, make a fist with your right hand and move it across your body in a shallow arc so that it ends up under your left elbow. The tip of the left elbow sits in the "cup"

Figure 52

Figure 53

created by the fist being loosely held. At the same time you should turn your body to the west and make a heel stance, empty of weight, with the left foot as you exhale (fig. 52). The left index finger is aligned with the nose.

Step Back, Repulse Monkey

Open both palms so that they face up. Inhale as you take your right palm back to the northeast corner, palm down (fig. 53). Your body turns to the right slightly so that you are able to see the right palm out of the corners of your eyes.

Take a step behind to the southeast with your left foot and place it so that the toe touches first. (When weighted, that foot's toes should point to the southwest.) As you sit back on the left leg, the right palm comes past your ear as the left palm does an arc down to your left hip. The palms pass each other in the front of your body as you sit back. Exhale and turn your right toes to the west once there is no longer any weight on the right leg. The wrist remains relaxed until the final movement when it strikes and flexes (fig. 54).

Next, turn your right palm over and now take your left palm back in the same way as you did with the right one and inhale (fig. 55).

Take a step with your right foot to the rear, and as the weight goes back onto it the left palm strikes as the right palm blocks in the same way as before, only

Figure 54

Figure 55

Figure 56

reversed (fig. 56). Exhale.

Turn the left palm over and repeat this on the right side again so that the right palm is striking, as in Figure 54. Repeat again on the left side so that the left palm is striking, as in Figures 55 and 56.

One last time, repeat on the right and finish up with the right palm striking and the right foot forward still facing to the west, as in Figure 54.

You have now performed five repetitions of this posture: right, left, right, left, right.

Figure 57

Stroking Horse's Mane

With the weight on your left leg, drop the right palm down and bring the left palm up on top as if holding a large ball at the top and bottom, still facing to the west. Swing your leg around to the northeast corner with your right heel and place it into that corner. Now swivel on your heels as you change your weight onto the right foot, and sweep your right arm to point to the northeast

as your left arm goes back down to your left side (fig. 57). Your right heel and your left toes should he in line. Inhale when you hold the ball and exhale as you sweep the right arm.

Lift Hands

Repeat the movements in Figure 27, except that you are facing a different direction in the beginning. As you lift both palms up as if your arms were wings, inhale and turn your left toes 45 degrees so that they point to the northwest. As you place your weight onto the left leg, lift your palms in front of you as before and exhale as you finish.

Pull Down

Repeat the movements in Figure 28.

Shoulder Press

Repeat the movements in Figure 29.

Stork Spreads Wings

Repeat the movements in Figures 30 and 31.

Hold the Ball

Repeat the movements in Figure 32.

Brush Knee, Twist Step (Left Foot Forward)

Repeat the movements in Figures 33 and 34.

Golden Needle at Sea Bottom

Pick up the right foot and put it down on the same spot in a "false step," as you did in the first section in the posture of Stork Spreads Wings. Shift the weight back onto the right leg. As you inhale, the left foot is dragged slightly to the right to gain a "toe stance," as the torso bends downward so that the fingers of the right palm point to the ground (fig. 58). Exhale. Do not curve the back.

The eyes look straight ahead and not at the floor. Your let palm does not move.

Figure 58

Fan through the Back

Inhale as you straighten up again. This also lifts your right palm up to a lateral position. The palm starts to turn over so that it is facing downward (fig. 59).

Take a step with your left foot diagonally and forward to the west (to the same position as for Brush Knee, Twist Step). As your weight is placed onto your left foot, the right palm pulls back, facing away from your right ear while the left fingers poke upward (fig. 601. Exhale.

Figure 59

Turn Around and Chop with Fist

Using a weighted turn, the left toes turn 90 degrees to face the north. At the

Figure 60

same time, make a fist with the right hand and bring it down in a clockwise circle until the thumb is pointing to the solar plexus (fig. 61). The left palm moves over your head in a warding-off action with the palm facing out. Inhale.

Bring the right fist up to behind the left palm; at the same time swing the right leg around to the east and shift forward onto the bent right knee. Chop downward with the right fist until it arrives at your right hip while the left palm attacks to the east (fig. 62). Inhale.

Figure 61

Upper Cut, Step Forward, Parry, and Punch

The right fist now punches straight upward as if punching under the chin. (Pause in your breathing.) The fist now turns down as the left palm turns up (fig. 63).

Inhale as both palms come down to our left side and then rise again up to your left ear, as your right foot picks up and is placed down again in front on the heel. The toes of that foot should he turned 45 degrees to the southeast. This is the same posture as at the end of the first section (fig. 42).

Figure 62

The left palm is attacking forward while the right is at your right hip. Now, as in Figure 43, you should step to the east and, as the weight comes down onto your left leg, perform a straight punch.

Diagonal P'eng

From the last posture, your left palm slides under your right forearm, only this time both palms are facing down. Keeping

Figure 63

the weight on your left leg, turn your left toes to the northeast and slide your left palm out to that corner in a warding-off action, as in Figure 64. Inhale as you slide your arm under and exhale as you perform P'eng.

Grasping Swallow's Tail

Now repeat the same postures we performed in the first section. First, bring the right palm under your left palm and inhale (fig. 65). Now step to the east with your right foot and perform: Double Ward-Off, as in Figure 16; Pull Back, as in Figure 17; Chee, as in Figure 18; Sit Back, as in Figure 19; and Press Forward as in Figure 20.

Sit Back, Ready

Repeat the movements depicted in Figure 21.

Fishes in Eight

Repeat the movements depicted in Figure 22 ad 23.

Single Whip

Repeat the movements in Figures 24 and 25.

NOTE: You are now facing west. There is only one occasion when Single Whip points to a direction other than the west, and that is at the beginning of the third section.

Wave Hands Like Clouds

Using a weighted turn, turn the left foot 90 degrees to the right to point to the north. Inhale. At the same tine, bring the left palm across in front of your forehead and into the northwest corner. Also, at the

Figure 64

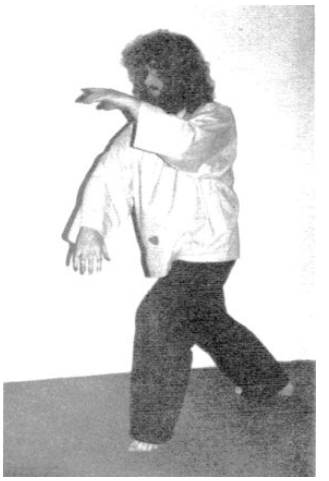


Figure 65

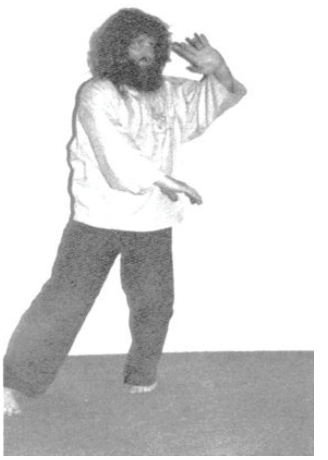


Figure 66

same time, flex your right palm and bring it down and across in an arc directly under the left palm (fig. 66).

Push the left palm down on the outside of the right one with the palm facing down ward while the right one comes up the inside as if rubbing your stomach (fig. 67).

Simultaneously, the right foot is dragged hack, parallel to the left foot as you exhale. Your body still faces the northwest. Turn your torso to the northeast and change your weight to your right leg. Reverse the hand movements you just did, i.e., the right palm pushes down as the left palm rubs the stomach, as you inhale and take a double shoulder-width step to your left (fig. 68).

Figure 67

NOTE: This is your second step, counting the first time you pulled the right foot back. There are nine steps and palm changes to make.

Figure 68

Turn Your torso to the northwest corner, holding Your palms in that same position, left up and right down. No , change your palms again, left down and right up as you drag your right foot up to single shoulder-width as you exhale (fig. 69). This is your third step. Your right palm is now on the top.

From here you repeat the turn to the northeast and the change with the step, as in Figure 68. This is your fourth step.

Figure 69

Turn to the northwest, step, and change, as in Figure 69. This is your fifth step.

Turn to the northeast, step, and change, as in Figure 68. This is your sixth step.

Turn to the northwest, step, and change, as in Figure 69. This is your seventh step.

Turn to the northeast, step, and change, as in Figure 68. This is your eighth step. Turn to the northwest, step and change, as in Figure 69. This is your ninth and final step.

Figure 70

As in Figure 70, you now turn back to the northeast with your right palm on the top and bring your left palm up with the fingers pointing to the inside of your right elbow. Inhale.

Single Whip

Repeat the movements shown in Figure 25.

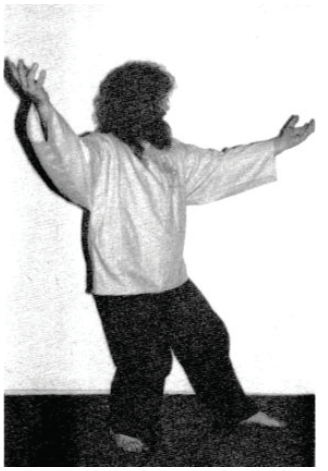


Figure 71

Lift Up the Heavens

As in Figure 71, sit back onto your right leg and turn both palms up as if holding two plates. Inhale.

High Pat on Horse

The right palm pushes past your right ear toward the west with the fingers pointing toward the head. At the same time, the left palm does a clockwise arc down the front of your body to end up at Four left hip (fig. 72). The left foot is dragged back and makes a

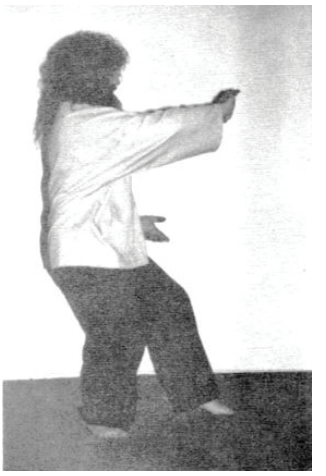


Figure 72

toe stance, no weight on that leg, as you exhale.

Drawing the Bow (Right)

Cross your right palm over your left forearm. The right palm is facing down while the left is up. The circle continues as the left palm crosses over the inside of your right forearm (fig. 73). As this is happening the left foot takes a step to the southwest corner as you inhale. As you transfer your weight to your left foot, pull the left palm back to your left car as you attack into the northwest corner with the right palm as if you arc drawing a how (fig. 74). Exhale.

Figure 73

Figure 74

Separation of Right Leg (Right Instep Kick)

Move your right palm down in an arc across v,our body and up to cross over your left forearm, palms toward you. (If you kick with the right foot, the right palm is on the outside; this is reversed for the left foot.) As your arms come up to cross, your right foot comes up as you inhale (fig. 75). As shown in Figure 76, turn your palms outward as you push them out to the south and northwest. Straighten your left leg as this happens and exhale.

Figure 75

As soon as your arms are in position and your left leg is straight, you kick your right foot out to the northwest corner as you inhale (fig. 77). The foot and hand should not reach out together, nor should there be a long wait before the foot kicks. The foot reaches its goal a split second after the right palm is in position.

Drawing the Bow (Left)

From the last position, turn your right palm over and, as you step to the northwest corner, circle your left palm in to touch the inside of your right elbow. This happens as the right heel touches the ground. Now the left palm circles out, as in Figure 78, to form the Drawing Bow posture exactly as before, only reversed. Exhale on the down step and up to the end of "holding" the bow.

Separation of Left Leg (Left Instep Kick)

Reversing the previous posture, cross the arms in front of you and open the palms out to the southwest and to the north, as shown in Figure 79. Perform the kick with the instep of the left foot. Inhale.

On completion of this kick, bring the left foot back in to the right knee, which has bent downward again. The arms are as they were for the kick.

Spin Around and Kick with Heel

You must now use the swinging momentum of your

Figure 76

Figure 77

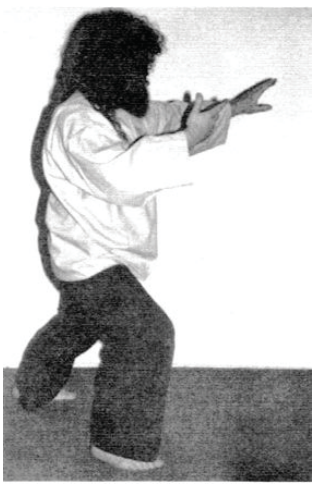


Figure 78

left foot to spin yourself around on your right heel so that the toes on that foot point to the south. Your arms crossed at the wrists with the natural flow of the movement. The left toes are off the ground, and your body is facing to the southeast (fig. 80).

As part of that exhalation, lift your left knee as your palms open and push out as before. (All of the kicks start the same way.)

As shown in Figure 81, inhale as you kick with your left heel to the east.

Figure 79

Finish by bending your right leg and laying your left elbow across your left knee, as shown in Figure 82. The right palm relaxes. This is part of your exhalation.

Brush Knee, Twist Step (Left Foot Forward)

Brush your left knee with your left palm as you step to the east with your left foot. Strike with your right palm as you exhale (fig. 83). Your right toes come around by 45 degrees.

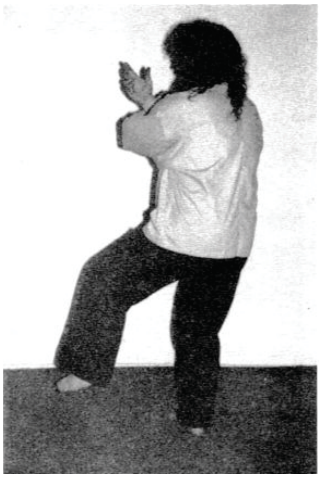


Figure 80

Brush Knee, Twist Step (Right Foot Forward)

This is a repetition of the weighted turn variation of this posture you did in the first section of the form. Turn the left foot out 45 degrees to the northeast and hold the ball on the left with the right palm on the top. As shown in Figure 84, brush your right knee and step

Figure 81

with the right leg to the east as you attack with your left palm.

Strike the Triple Warmer Points

Some teachers call this posture Punch to Knee. Turn your right foot, weighted, 45 degrees to the south-east, and place your fist onto your right knee (fig. 85). You must bend slightly for this, but do not curve your back. Bring the left palm over as if holding the ball. Inhale.

Figure 82

Step to the east with your left foot and, as the knee comes through, brush it as you would in Brush Knee, Twist Step. As the body weight shifts onto the left foot, the right fist naturally swings forward (fig. 86). Exhale.

Figure 83

Turn Around and Chop with Fist

Repeat the movements in Figure 61, except your final action is to the west, attacking with your left palm and right foot forward as in Figure 62.

Uppercut, Step Forward, Parry, and Punch

Repeat the movements shown in Figure 63, except the direction is to the west. Punch upward and turn the left palm over with the right fist down.

Pull down to your left, bring both palms up to your ear, and punch down with your right fist across your body as you

Figure 84

strike with 'our left palm to the west, as in Figure 42.

Step through to the west with your left foot and punch with your right fist, as in Figure 43.

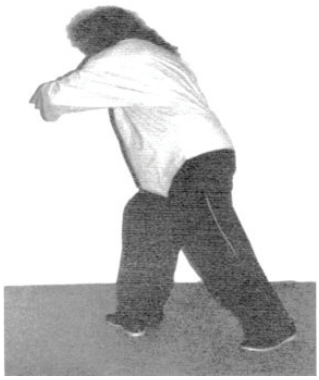


Figure 85

Diagonal P'eng

This is the same as the one performed earlier, only to the southwest. Slide your left palm under your right wrist and p'eng into the southwest corner as your left foot swivels to the southwest. The right palm comes down to your right side. The only difference this time is that you now look at your right palm as it strikes (fig. 87).

Figure 86

Right Heel Kick

Circle your right arm back up to be across the left forearm as for any of the kicks. Inhale. Push the palms out to the northwest and south as you kick to the northwest with your right heel (fig. 88). Exhale as you push your palms out and inhale as you kick.

Figure 87

Attack to the Right

Exhale as you put the right foot down exactly parallel to the left foot and point the right thumb to your breastbone (fig. 89). Leave the left palm as it was at the end of the kick. You are now facing to the southwest corner and your feet are on the southeast to northwest diagonal.

Continue to exhale as you push the right palm to

the west and change the weight to the right foot (fig. 90). The left palm comes across your chest to replace the right.

Hit Tiger, Left

Turn the left palm over and step to the southeast corner with the left foot as you inhale. As the weight rolls on to the left foot, bring the left palm across your body to the left and form fists with both palms. Exhale as you punch. The left fist is uppermost and directly above the right fist. Both hands are aligned with the center of the torso. Pull the right foot around 45 degrees (pivoting on the heel) so that the toes point to the south (fig. 91).

Figure 88

Hit Tiger, Right

Using a weighted turn, turn the left toes 90 degrees to the southwest and open the right palm, which faces upward. As shown in Figure 92, the left palm simultaneously wards off at the left temple. Inhale.

Lift the right foot and put it down into the northwest corner. As you shift your weight onto it, bring your right palm down and across your body as before. When your right palm is parallel to the ground, form two fists and strike as before, only the right fist is on top (fig. 93). Exhale.

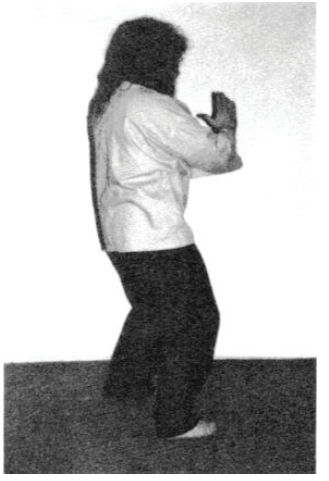


Figure 89

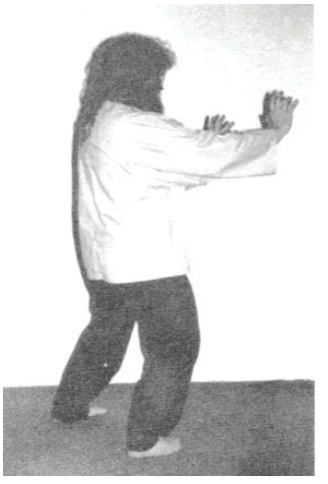


Figure 90

Phoenix Punch and Turn

As part of the last exhalation, bring the left fist up beside the right as you simultaneously turn your left foot to the south and change your weight onto it as you swivel the right foot around on the heel so that the toes point to the southwest (fig. 94).

Kick with Right Heel

Open both palms and circle them out and down as you inhale. Bring both palms back up to cross in front as for all of the kicks, right palm on the outside. Push the right palm out to the vest and the left out to the southeast, and kick with your right heel to the west. (This is the same as Figure 88, only to the west.)

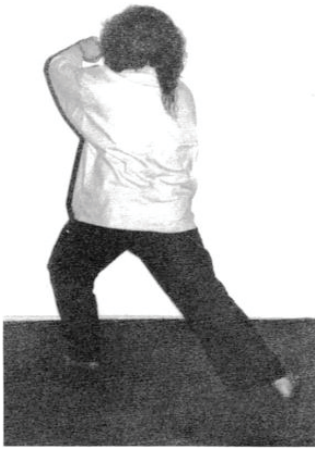


Figure 91

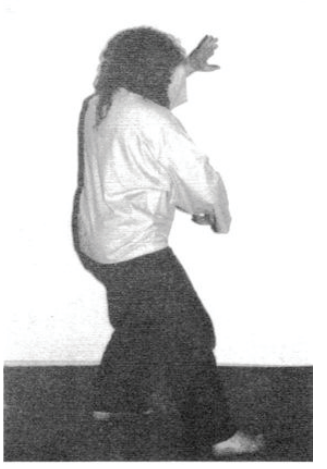


Figure 92

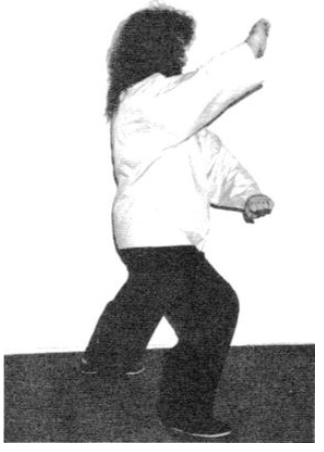


Figure 93

Double Wind Goes through Ears

From that last kick, turn both palms over and let them fall and brush both sides of your right knee (fig. 95).

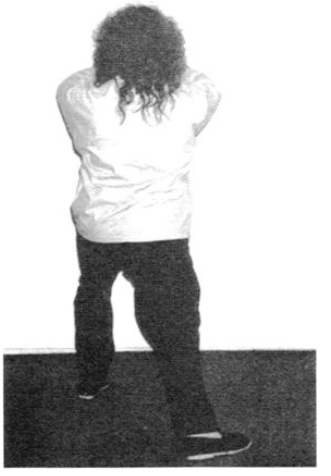


Figure 94

Exhale as you step down into the northwest corner and perform this posture. Both palms sweep downward and circle back up (fig. 96).

Drag the left foot around 90 degrees to point to the west. The right foot points to the northwest. Open both palms and circle them to cross left over right ready for the kick. As before, push both palms out and kick with your left heel to the west (fig. 97).

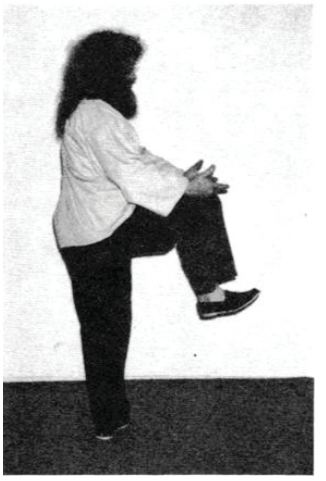


Figure 95

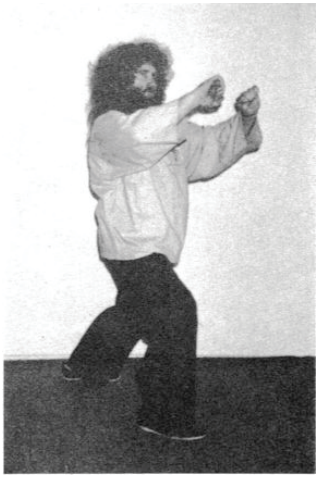


Figure 96

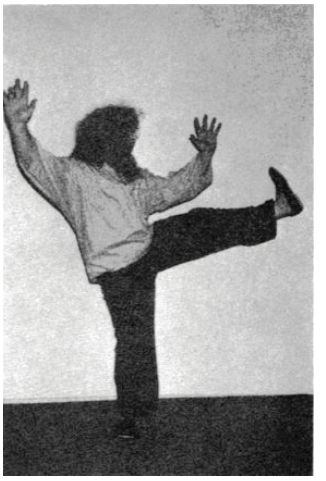


Figure 97

Spin Around and Kick

Use the swinging momentum of your left leg as a lever to cause you to spin around on the ball of your right foot. Your left foot lands with the Freight placed to the rear and the toes pointing to the southwest. You are still facing to the west as your palms cross in front of you, right over left (fig. 98).

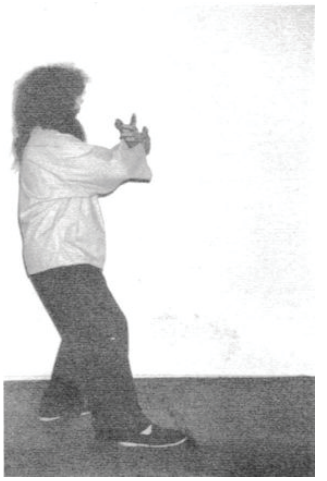


Figure 98

Right Heel Kick

Open both palms as before and kick to the northwest with your right heel as you inhale (fig. 99).

Figure 99

Step Forward, Parry, and Punch

Perform this exactly as you did at the end of the first section of the form. From the last kick, place your right elbow onto your right knee (fig. 100).

Exhale as you circle your right fist up to your left ear and repeat the movements in Figure 42. Step through and punch with your right fist, as in Figure 43.

Sit Back and Push Forward

Repeat the movements depicted in Figures 44 and 45.

Apparent Close-Up

Repeat the movements shown in Figures 46 and 47.

Figure 100

THE "ORIGINAL" YANG CH'ENG-FU FORM: PART THREE

Embrace Tiger, Return to Mountain

This is exactly the sane as at the beginning of the second section (figs. 48 and 49), except }you are going toward the southeast and not to the east.

Figure 101

Sit Back, Ready

Repeat the movements in Figure 50.

Pull Back

Repeat the movements in Figure 17.

Chee

Repeat the movements in Figure 18.

Sit Back and Press Forward

Repeat the movements in Figures 19 and 20.

Sit Back, Ready

Repeat the movements in Figure 21.

Fishes in Eight

Repeat the actions as in the beginning of the second section (fig. 22), except first to the north and then to the east.

Diagonal Single Whip

From Fishes in Eight, you now perform Single Whip (instead of Push to the Northwest, as in the second section), as in Figures 24 and 25, ending up to the northwest.

Slant Flying (Right Leg Forward)

Turn our left leg—a weighted turn-90 degrees to point northeast. At the same time, hold a ball with 'our right palm underneath (fig. 101). Inhale.

Figure 102

Take a step into the southeast corner with your right foot, the toes pointing to the southwest. As you change your weight onto the right leg, exhale as you cut up with your right palm and push down with your left palm (fig. 102). Your right wrist is in your center, and your right elbow is over your right knee. Your left toes turn to the east.

Figure 103

Slant Flying (Left Foot Forward)

From the last position, turn your right toes to the south in a weighted turn as you inhale and hold the ball with your right palm on the top (fig. 103).

Now, as before, only to the opposite direction, step to the northeast corner with your left foot, and, as the weight is transferred onto your right foot, slant upward with 'our left palm as your right one goes back down to your right side (fig. 104). Your right toes are dragged around to the east. Exhale.

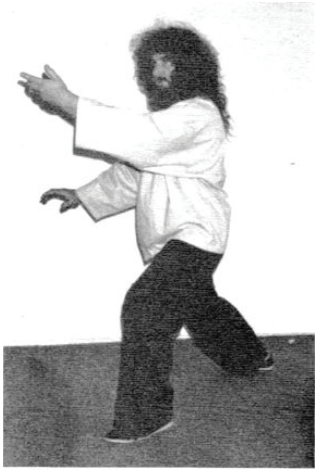


Figure 104

Slant Flying (Right Foot Forward)

As before (fig. 102), hold the ball with your left palm on the top and turn your left foot, weighted, to the north as you inhale. Step to the southeast corner with your right foot and repeat the posture as you first did it.

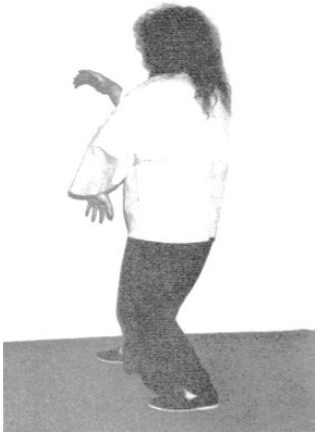


Figure 105

Sit Back and Block

From the last position, sit back onto your left foot and block while inhaling (fig. 105).

Turn your right toes 90 degrees to the northeast and then put your weight onto that leg so that you are now facing to the northeast. Take a step with your left foot to the north and perform P'eng exactly as you did it at the beginning of the form (fig. 106).

Figure 106

Grasp Swallow's Tail

Repeat the movements in Figures 15, 16, 17, 18, 19, and 20.

Sit Back, Ready

Repeat the movements in Figure 21.

Fishes in Eight

Repeat the movements in Figures 22 and 23.

Single Whip

Repeat the movements in Figures 24 and 25.

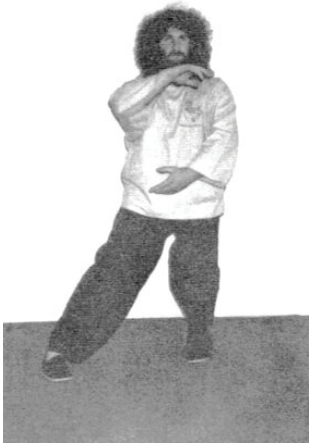


Figure 107

Fair Lady Works at Shuttles

Do a weighted turn on your left heel so that your toes point to the north. As you do this, hold a ball with your left palm underneath (fig. 107). Inhale.

As your wrists cross (palms upward), pick up Your right foot and place it down again with the toes pointing to the east (fig. 108).

Figure 108

Place your weight onto your right foot and take your right palm back to your right hip as your left palm rises upward (fig. 109).

Take a step to the northeast corner with your left foot and, as your weight moves onto it, your left palm turns outward while your right palm circles upward to strike to the northeast near your left palm. (fig. 110).

Figure 109

From here you have to repeat this posture into the northwest corner. First, push downward with your right palm as your left leg swivels in a weighted turn right around to point to the south. Inhale as you hold a ball with the right palm underneath (fig. 111).

Cross your wrists as before only with the right under and step into the northwest corner, as your left palm comes down to your left side and your right palm wards off (fig. 112).

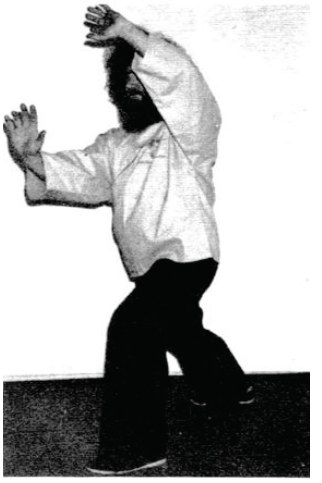


Figure 110

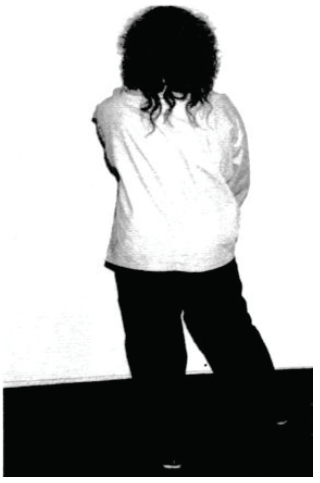


Figure 111

Figure 112

As in Figure 113, roll your weight onto your right foot as your left palm strikes (weight still on your right leg).

Hold a ball, left palm underneath (fig. 114).

Cross Four wrists as before, left under right, and step into the southwest corner with your left foot, as your right palm comes down to your right side and your left palm wards off. Roll onto your left leg as you strike with your right palm to the southwest (fig. 115).

Now you must repeat exactly the same movements as in Figures 110, 111, and 112. You have now performed this posture into the four corners, starting with the northeast, then the northwest, the southwest, and the southeast.

The last set of movements went from the southwest corner into the southeast corner, but the photos are the same as from the northeast corner to the northwest corner. You finish up as in Figure 116.

Figure 113

Figure 114

Figure 115

Sit Back and Block

Repeat the movements in Figures 105 and 106.

Grasp Swallow's Tail

Repeat the movements in Figures 15, 16, 17, 18, 19, and 20.

Sit Back, Ready

Repeat the movements in Figure 21.

Fishes in Eight

Repeat the movements in Figures 22 and 23.

Single Whip

Repeat the movements in Figures 24 and 25.

Wave Hands Like Clouds

Repeat the movements in Figures 66, 67, 68, 69, and 70.

Single Whip

Repeat the movements in Figure 25.

Figure 116

Snake Creeps Down

Many instructors call this posture Squatting Single Whip. Turn your right toes to the northeast, then turn out the heel so that the toes point to the northwest. Then turn the toes again northeast so that you have shuffled your foot to the rear and are in a much ,eider stance. Drop down onto your right leg so that the knee of the right leg is over the right toes. The left foot has adjusted itself so that the toes point to the northwest. Both feet are flat on the ground.

Inhale as you shuffle backward and and exhale as you squat down. The right palm stays as for Single Whip while the left drops. Keep the back straight (fig. 117).

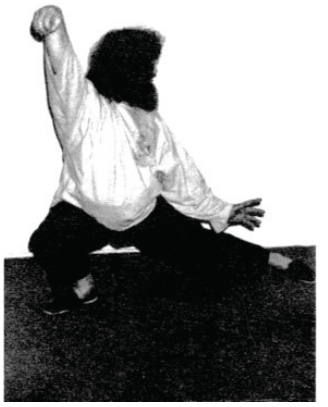


Figure 117

Golden Cock Stands on Left Leg

As you shift your weight forward onto your left leg, turn your left toes out 90 degrees to point

Figure 118

southwest. Drag the toes of the right foot forward so that they point to the northwest. The left palm is poking forward while the fingers of the right palm open up (fig. 118).

Continuing, bring your right palm downward in an arc, and, as it subsequently rises, stand up in one sweeping movement. Don't drag the toes on the ground; the right foot should turn as much as possible to allow for this. As in Figure 119, bring your right elbow to 'our right knee and your left palm back down to your left side. Inhale.

Figure 119

Golden Cock Stands on Right Leg

Take a small step to the rear with your right foot and take your right palm down to your right side, then bring your left knee and palm upward as in Figure 120, so that your left elbow is now on your left knee—the exact opposite of the previous posture. Exhale as you step down and inhale as you lift your knee.

Figure 120

Step Back, Repulse Monkey

Repeat the same group of movements performed in the second section. Bring your right palm upward so that it is near your left elbow and turn both palms up as you finish the last exhalation (fig. 121).

Figure 121

Take your right palm back to the northeast corner and, as you step to the rear with your left foot, repeat the movements from Figures 53, 54, 55, and 56.

NOTE: This time you do only three Repulse Monkeys instead of five. You still end up with your right foot and palm forward.

Stroking Wild Horse's Mane

Repeat the movements shown in Figure 57.

Lift Hands

Repeat the movements in Figures 26 and 27.

Pull-Down

Repeat the movements shown in Figure 28.

Shoulder Stroke

Repeat the movements in Figure 29.

Stork Spreads Wings

Repeat the movements in Figures 30 and 31.

Brush Knee, Twist Step (Left Foot Forward)

Repeat the movements in Figures 32, 33, and 34.

Grasp the Golden Needle at Sea Bottom

Repeat the movements in Figure 58.

Fan through Back

Repeat the movements in Figures 59 and 60.

White Snake Puts Out Tongue

This time there is a slight difference in that the posture called Turn Around and Chop with Fist is repeated, as in Figures 61 and 62, except that the right hand remains open and does not form a fist.

Keep going as in the second section, Figures 63, 42, and 43 up to Punch.

Diagonal P'eng

Repeat the movements in Figure 64.

Grasp Swallow's Tail

Repeat the movements you did in the second section, Figures 65, 16, 17, 18, 19, and 20.

Sit Back, Ready

Repeat the movements in Figure 21.

Fishes in Eight

Repeat the movements in Figures 22 and 23.

Single Whip

Repeat the movements in Figures 24 and 25.

Wave Hands Like Clouds

Repeat the movements in Figures 66, 67, 68, 69, and 70.

Single Whip

Repeat the movements in Figure 25.

Lift Up the Heavens

Repeat the movements in Figure 71.

High Pat on Horse

Repeat the movements in Figure 72.

Inspection of Horse's Mouth

Take a step to your left diagonally to gain a bow stance to the west. As you transfer your weight onto your left foot, slide your left palm over your right wrist all the way up to your elbow, and exhale as you do so (fig. 122).

Figure 122

Cross Over and Kick with Right Heel

Using a weighted turn, the left foot swivels on the heel until the toes turn to the north as %,our left palm wards off overhead and your right palm guards under your left armpit (fig. 123). Inhale.

Open the palms, right arm to the east and to left arm to the northwest, and kick with your right heel to the east (fig. 124).

Figure 123

Punch to Groin

With the right knee still held up, place your right fist onto the outside of your

Figure 124

right knee and take a step forward with your right foot So that your toes are pointing to the southeast. With your right Fist still on your right knee, your left palm is holding the ball over the right knee (fig. 125).

Now, as in this same posture in the second section, take a step to the east with your left foot and, at the same time, brush your left knee with your left palm and punch downward and to the area of the groin a little higher than the last time (fig. 126')

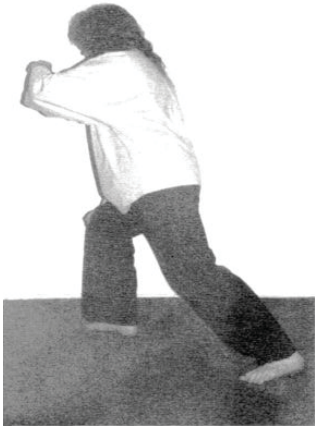


Figure 125

Diagonal P'eng

This is almost exactly as you did it in the second seenon. Cross your left wrist under your right forearm and slide your left palm under v,our right wrist to end up to the northeast in a ward-off posture (fig. 64).

Figure 126

Grasp Swallow's Tail

Repeat the movements in Figures 65, 15, 16, 17, 18, 19, and 20.

Sit Back, Ready

Repeat the movements in Figure 21.

Fishes in Eight

Repeat the movements in Figures 22 and 23.

Single Whip

Repeat the movements in Figures 24 and 25.

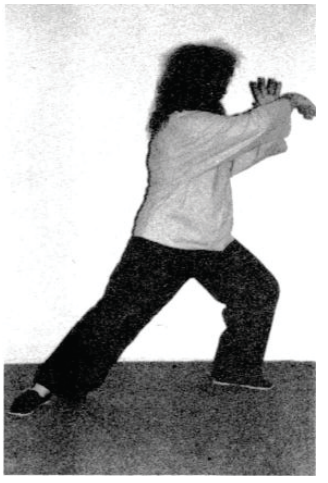


Figure 127

Snake Creeps Down

This posture ends as before, but the beginning

is different. As you shuffle backward, bring your right palm down in an arc to just in front of your left (fig. 127).

As you sit down onto your right leg you pull both palms back until the left palm is near your right ear (fig. 128).

Next, make a hook with your right palm and poke your fingers down along the inside of your left thigh (fig. 129).

Figure 128

Step Up to Form Seven Stars

Come back up in the same way as before, but this time as you bring your right foot forward, place it down in a toe stance to the west as you cross your wrists in front holding two fists (fig. 130).

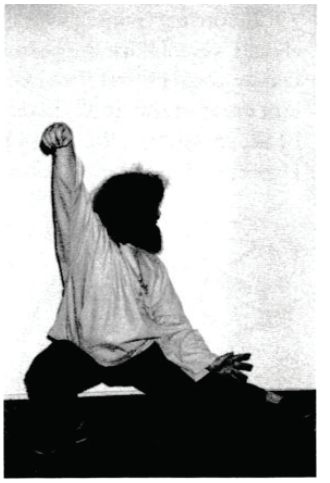


Figure 129

Before my training with Chang Yiuchun, I was told that this posture was so that we could protect the seven important areas of the body; namely, the head, shoulders, hips, and knees. However, I now know that this is a special qigong posture for opening up the seven qi input points in the body: the crown of the head (acupuncture point known as Governor Vessel 21 (fig. 131); both Colon 14 points (on the shoulders just under the lump, see fig. 132); both Small Intestine 16 points (on the side of the neck where it joins the body centerline down the side of the body, fig. 133); and, both Gall Bladder 30 points (in the hollow of the buttocks, fig. 134).

Figure 130

In a nutshell, these points are responsible for taking in "ground energy," which is used for, among other things, communication at higher levels.

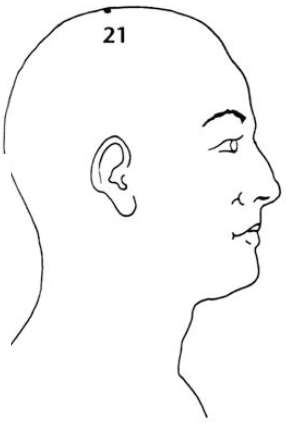


Figure 131

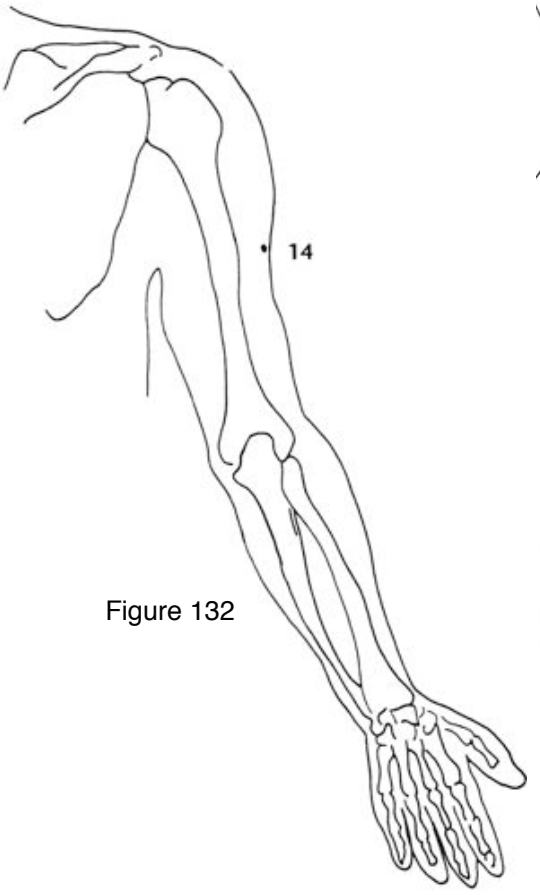


Figure 132

Figure 134

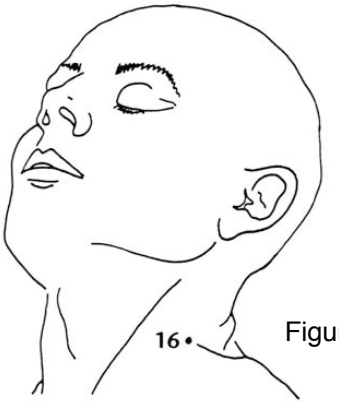


Figure 133

Ride Tiger Back to Mountain

From the last posture, open both palms as if holding a small ball and start to take a right step backward (fig. 135).

Inhale as you hold this ball and exhale as you enter the next posture. Place your right foot down, and as you sit back onto it, open both palms in a movement like that in Stork Spreads Wings (fig. 136).

Spin Around and Lotus Kick

Bring your left palm up and your right palm down to meet it at the elbow as shown in Figure 137. Inhale.

Turn your shoulders slightly to your left and as you spin right around on the ball of your right foot, your right palm is pushed out so that you end up in the exact opposite position you started from (fig. 138).

Figure 135

Figure 136

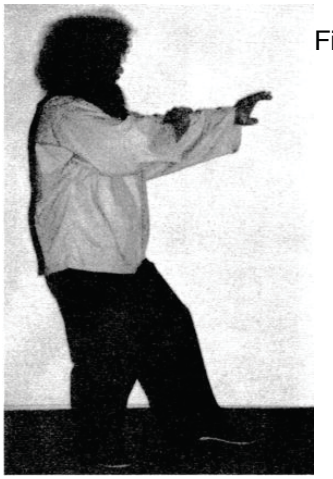


Figure 137

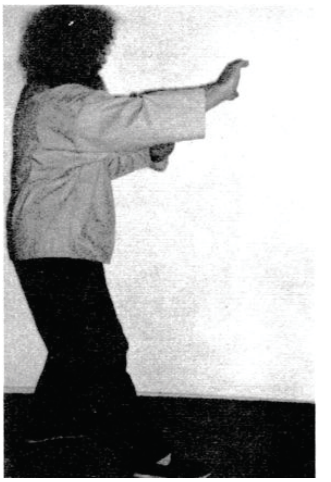


Figure 138

The left foot is to the rear and the weight is now placed on it.

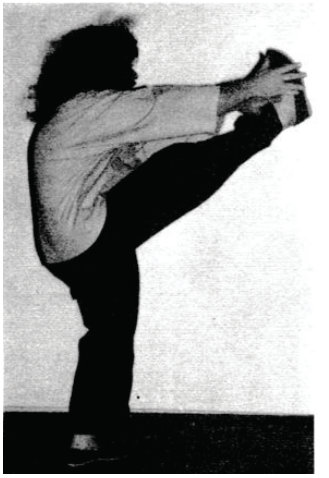


Figure 139

Take your palms into the northwest corner by turning your waist. Bring your right foot up in an arc from left to right as both palms strike the right foot as shown in Figure 139. The palms are traveling to the left while the foot is traveling to your right.

Your right foot ends up in the northwest corner with toes facing to the northwest. Your palms continue the counterclockwise circle to end up over your right knee (fig. 140).

Inhale as you kick, and exhale for the next posture.

Figure 140

Phoenix Punch

Lift both palms up so that they form two fists facing each other, as in Figure 141.

Shoot Tiger

Turn your hips slightly to your right as your left fist strikes downward and your right fist moves over your head. This is also part of your last exhalation (fig. 142).

Figure 141

Step Forward, Parry, and Punch

Turn your left palm over as you turn your left foot back to the southwest. As in Figure 143, your right fist follows your left palm as it rises in an arc to your left ear while your right foot lifts up.

Now, as before (fig. 42), step down with your right foot, block, and strike to the west with your left palm.

Step through and punch as in Figure 43.

Sit Back and Push Forward

Repeat the movements exactly as in the earlier sections (figs. 44 and 45).

Apparent Close-Up

Repeat the movements exactly as in the first and second sections (figs. 46 and 47)

Conclusion

You have now finished up with your weight on your right leg and arms crossed over your chest (fig. 144).

Figure 142

Figure 143

Lower both palms to your lower abdomen as you allow yourself to be double-weighted. As you raise your palms to shoulder height, inhale and lower your weight as low as you can go, still keeping your back vertical (fig. 145).

Push down with both palms as you straighten your legs and exhale. You are now in the same position you began with, which is also the end of the whole original Yang Cheng-fu taijiquan slow form.

Figure 144

CONCLUSION

It is now up to you to practice, practice, and practice some more. Don't expect to do everything per-

fectly; just try to get the movements right and be able to practice them without thinking.

Try to allow your breath to move naturally with each movement and relax your head, really paying attention to your neck and shoulders and relaxing them. Staying as relaxed as possible is the main thing in the beginning.

As you improve, try to concentrate on only one main principle (i.e., avoiding being double-weighted) at a time and see how your whole form changes. Gradually, you will have learned to incorporate all of the main principles into your form.

As you progress, you will begin to understand the old written classics intuitively, and they will teach you. True taijiquan is subconscious; the body and mind enter an "alpha" state, which is neither asleep nor awake. Allow your subconscious to do the work for you and you can achieve almost anything.

It takes many years to achieve a high level of taijiquan, but on the way you will come across wondrous things and learn valuable lessons about yourself and life. To make progress, you must "invest in loss."

No teacher can give you taijiquan; all he or she can do is show you the movements and then allow you to teach yourself. Be your own master!

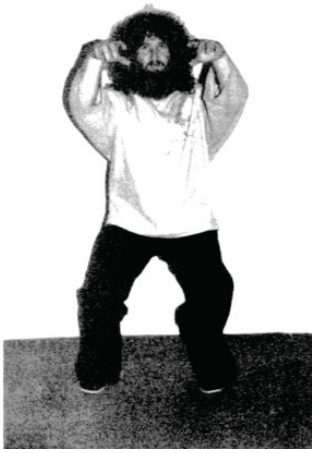


Figure 145

chapter three

Though there are more advanced ways of doing push-hands, or as we in the Montaigue system like to call it, "joining-arms," the following methods are the foundation of your martial taiji practice.

However, even our basics are, in many ways, much more challenging than what is normally taught today as advanced push-hands. Few instructors know about the "joining arms" methods of P'eng and Hinge, Small Circle, and Small Circle Ch'in-na—much less teach them.

Push-hands is the culmination of ,,chat you have learned by practicing the slow form and qigong in terms of energy creation and usage. We learn to distinguish between yin and yang with reference to an oncoming force and how to deal with the attack without using too much energy.

As your external body becomes more and more sensitive, so too do the internal and your mind. When the internal becomes more aware, this helps the external, and so on. So each step we take helps us up the ladder to our goal, whatever that may be.

I hope that each student will use the methods outlined in this chapter to experiment, finding new directions and ways of doing things.

IMPORTANT POINTS

At an advanced stage, anything can happen in push-hands as long as you keep all of the important principles of taijiquan in mind! However, as with the form, there are some basic rules you must follow when practicing push-hands as a beginner.

1) Always keep your wrist aligned with the center of your body, turning your body and arm to achieve this.

2) Never allow your wrist to come too close to your chest.
   Hold the wrist as if you have a wheel in front of you.
   When a force is attacking that wheel, it just turns on its axis and throws the attack away.

3) Keep your back vertical and do not lean backward for the sake of yielding to an attack. This may well allow you to get away from the attack, but it builds a bad martial habit. Maintain your center and turn the spine as your axis.

4) Only attack when your partner has made a mistake and you are able to take advantage of it. Anyone can use brute strength. The idea is not to show your partners how strong you are or how easily you can push them over, but rather to develop sensitivity. We only push each other to help each other up the ladder. Doing otherwise will cause us to lose the whole initial idea of taiji, that of "nonego."

5) Follow the movement; do not try to force your opponent to go in a certain direction. If he or she pushes to the right, you go to the right; if he or she pushes to the left, you go to the left.

6) Never allow your breathing to become rapid or labored; sink your energy to the lower tan-tien and breathe naturally.

7) Do not practice push-hands for the sake of doing push-hands. It is not an end in itself but rather a means to an end. Always keep in mind that you are using push-hands to increase your martial and healing ability.

8) If you think that your push-hands is good and you pride yourself on not being able to be pushed over, start from the beginning again because you have not learned taijiquan. You must use this exercise to help each other to understand some very important principles of taiji. If it becomes a competition, then you are only learning push-hands and not taijiquan.

9) Single push-hands has more to offer than first meets the eve. Look into its real meaning. Do not be too hasty to go on to the more advanced double push-hands and da-lu.

10) If an attack is too strong, take a step away from it to defeat it. There will always be someone who is physically stronger, so learn to move away from the incoming force rather than trying to meet it head-on. The kind of softness that is used in taijiquan is not floppy or limp but rather like the yielding you find in a metal spring. The spring will give way only to a certain point and then bounce back with great energy. (In the beginning we do try to withstand attacks using the metal spring principle, but this is only to make us stronger. The "old masters" were already strong from decades of training, so we have to regain that "strength" before learning taijiquan.)

Using the Right Muscles for the Right Job

To make the best use of your given physical strength, you must know how to use only the amount of muscle necessary for that particular work.

In particular, you must know how to relax countermuscles. For instance, you do not want to use your biceps muscles if you arc pushing or your triceps if you are pulling.

Lean up against a wall with the back of one of your palms touching the wall. Lift one foot off the ground so that there is a lot of pressure on the arm. Now feel the biceps of your supporting arm; it should be totally relaxed.

Next, grab some object that is attached to something solid with one hand and lean backward with your arm slightly bent as before. Now your triceps should be totally relaxed when you feel it with your free hand.

Using Qi

Although qi is quite indefinable, if you follow all of the main points of qigong and taijiquan, you should start to feel something new.

I have witnessed seemingly supernatural feats, most of which later proved to be fake. However, a few did defy rational explanation. It is the one in a million that I have seen that makes me believe that there is something "extra" to be

gained from your training. Even if it is just great good health, what more can you ask for?

With a little more training, you might just find out something else. The main idea is not to start taijiquan and qigong to become a superman. If this is your idea, you will never succeed, as the following story illustrates.

> A Young man in Japan wanted to study swordplay with a famous master, so he asked the master how long it would take him to learn the sword if he practiced every day. The master told him about 25 years. The boy looked shocked and asked how long it would take him if he practiced night and day and had mastership as his only goal. The master told him that he would never learn!

WHAT THE MASTERS SAY

I believe that, when it comes to any aspect of life, one should experience it for oneself to really appreciate its lessons. It's just not good enough to take some master's word for things if we do not actually understand them ourselves.

My main teacher, Chang Yiu-chun, said over and over, "Stop asking questions; learn it yourself." Someone had to invent all the martial arts, and there had to be a time when all the various systems were new and not classical.

In the fine arts, something only becomes a "classic" after many years of use. Even then, it must be accepted by the public to achieve that status.

It's the same with the martial arts. A style only becomes a classical style after many years of continued and tested use. But does that also necessarily make it good? Perhaps thousands of people are practicing something that is flawed simply because they have taken the word of the inventor and never questioned its truth.

So often we hear the question, "Is it a classical style?" This implies that it must not be good if it is not. We never stop to think that, at one time, all styles must have been new styles yet to be tested.

Taiji and all of the other "internal" styles have a built-in mechanism that allows us to still practice the style as times change. Many of the ancient styles were built around the self-defense needs of their time, when people roamed the streets with swords hanging by their sides or there was a real likelihood of being attacked with a spear.

Such is not usually the case in modern times, and, to remain a viable martial art, any system must be able to evolve to suit the times. For example, I know of karate katas in which the foot is slapped against the floor during their practice. No one knew for many years exactly what this slap meant until a friend of mine went to Okinawa and found out that it represented taking off the wooden "shoe" worn decades ago, to throw it at an attacker! Those shoes are obsolete, but the move is still in the kata.

Only at a high level of development will all of the great benefits of push-hands be available. In fact, I know of so-called "masters" who have been doing the basic push-hands for more than 30 years, never knowing that there is anything above this. Sadly, they have gained little because they took their instructors' word that "it will all work out in the long run."

What use is a martial art if we are only able to use it when we are 90, What use is a healing art if it does not heal us until it is too late?

Push-hands is the basis of taijiquan as a martial art as well as a healing art. By joining hands with a partner, we learn to "feel" another person's movements and to listen with our skin. We learn to know about the center—where it is and how to find it.

In this way, the whole body becomes highly sensitized, and we know intuitively just where and when an attack will occur. There is nothing supernatural about this; it's just that we work with other people for so long that we begin to know certain signs. For example, we learn to feel the changes in potential in the various acupuncture points and are able to find them more easily.

For all of the above to take place, we must practice push-hands the "right way." Everyone is different, but the masters have left us certain guidelines gained from many years of trial and error.

One must keep in mind, however, that what the masters called "push-hands" actually refers to the advanced method of "joining arms"—not the modern push-hands, which teaches us little beyond how to move in coordination with a partner.

The following are translations of the masters' teachings. Most have been translated for me from the old texts written in Chinese. The part from Yang Sau-chung, however, comes directly from him.

Yang Sau-chung

Yang Sau-chung (1909-1985) was the eldest of the four sons of Yang Ch'eng-fu and the teacher of one of my main teachers. I became one of the few Westerners to be introduced formally to Yang. He said the following:

- "Keep yourself balanced; drop your shoulders and elbows naturally, push hard using the connection of the waist and leg, see your opponent and at the same time hollow your chest and raise the back."

- "The strength comes from the whole body and not just the arms. Do not use force, but the idea is there. Shift your center of gravity as required; action and what you are thinking should be in harmony."

- "Loosen the waist. The opponent must turn your waist, you must not turn it. After a while a potential energy will develop and can be used to great advantage in attack and defense."

Yang Ch'eng-fu

Yang Ch'eng-fu (1883-1936), grandson of the founder of Yang taiji, was responsible for de-emphasizing the martial side of the art and changing his father's form into something that anyone could learn. This helped spread taiji, but it also harmed the art in that his style became so easy to learn and widespread that people nowadays think that it embodies the Yang style.

He wrote the following (from The Art of Taijiquan, Chen Wei-ming, 1925):

- "The head should be held vertical so that the spirit can reach the crown. Sink the chest naturally and raise up the back." [This does not

mean being hunchbacked. When the chest is concave, the back is lifted naturally. Relax the waist; it is the director of the movement and can't do its job if it is tense.]

- "Know the difference between vin and yang; your step will be lively and full of energy. Sink the shoulders and elbows. If this happens you are able to use fa-jing [explosive energy] to great advantage. Use the mind and not force. The whole body should act as a whole unit."
- "The qi is joined without breaks. When we use force to attack there is a time when the power is broken waiting for the body to gain control again. At this time We could be easily attacked. When we use the power of the mind the qi is never broken but flows on and circulates back inward, leaving no openings."

Yang Pan-hou

Yang Pan-hou (1837-1892) was the uncle of Yang Ch'cngfu and, apart from the latter's brother Yang Shao-hou and Shaohou's student Chang Ylu-chun, was probably the last great Yang master to teach the original Yang style as a full martial art.

What Pan-hou has to say is more obviously martial in tone than many of the others (from The Nine Transmission of Taijiquan and from direct transmission to Chang Yiu-Chun):

- "In P'eng both arms should be rounded with a distance between the wrist and chest. (The arms arc as if being held up. Whether active or inactive, the idea is always there for attack.] First we use Roll Back then Squeeze Forward; this leaves not much room for escape."
- "Elbow and/or shoulder are used if our technique is somewhat lacking and we are pulled or pushed off balance. We need not fear the great technique of the opponent; we move and change to the conditions."
- "Move in close and take the advantage but be careful of your three fronts—hands, eyes, and feet. [Always attack from the side when attacked first. With a little practice most people can develop a strong P'eng, so use Pull Down or Split to defeat this technique.] Always follow up a successful action without delay to finish the confrontation. Control your four sides but look for weaknesses in your opponent's four corners."
- "When using the elbow or shoulder, move in close in order to uproot using little energy. Use the fa-jing to surprise the opponent, then use spinning energy from the side, turning the waist with great speed."
- "If you are close to the opponent and the longer techniques will not work, use shoulder, elbow, and knee. Not knowing about yin and yang is like having a cart without wheels. When you have the opponent in your palm' and feel yin, be wary; if you feel yang, then attack."

- "The maximum power of the hands and feet must arrive together from the side which is out of the free circle. To know about the circle we must first of all know about timing."

- "We must use defense then offense, evade and attack simultaneously. If the opponent locks the joints, follow the movement and block the lock. Sink the body to escape from pulling of the wrist and turn the wrist."

Chang Yiu-chun

Chang Yiu-shun (1899-1986) I now regard as my main teacher, although I have had many others.

He was a true warrior and man of the internal. His words matched his external appearance and way of moving—very economical. But like his movement, his words, though few and in bad English, held much greatness.

- "When touching the opponent, think with your skin."

- "You should never hurt anything; let your body do it if it is imperative that you do."

- "If you do not want to be pushed over, then you have already lost."

- "Lose your self in the movement."

- "Do all Australians think like you?!"

- "Your eves are open, but closed."

- "Feel your opponent like you feel your woman, tenderly; he attacks and you aren't there."

- "Everything is alive; do not hurt it—walk on the grass and thank it for making your path soft."

- "You eat too much!"

- "You talk too much!"

- "When you do push-hands, be like that tree over there."

SINGLE PUSH-HANDS

For simplicity, I will be AA and my partner, Les Anwyl (short hair), will be BB.

As in Figure 146, AA and BB stand opposite each other with right feet forward in a bow stance. BB has his right palm on AA's right wrist ready to push. Notice that both players have their right wrists in line with their centers.

BB now pushes toward AA's chest as he shifts forward onto his right foot. AA starts to turn to his right as he begins to sit back. AA now completes the movement as he sits back onto his left leg and turns his center to his right, thus successfully redirecting the oncoming force (fig. 147).

NOTE: The wrists draw a circle but never stray from the center of your body. It is the body that draws the circle. Keep your wrist away from your chest by at least 90 degrees in the beginning.

AA turns his right palm out and pushes toward BB's chest as he exhales (fig. 148).

As in Figure 149, BB should turn his body to his right as he sits back onto his left leg to neutralize the attack.

BB now turns his palm over and repeats what AA has just done. This pushing continues with only light pressure between the two wrists until both players have a good feel for the circular movement and use of the waist.

You must not bend your wrist outward; keep it in, toward you. In the beginning, point your fingers toward your opposite shoulder when being pushed. This will ensure that your arm is curved. This is the strongest position with which to resist an incoming force.

Once you are proficient with this type of push-hands, you are then able to try to catch our opponent off guard every now and again by using a slightly harder push. Your opponent must be sensitive enough to detect the push and neutralize it.

When attacking, never forget the yin (retreat). When

Figure 146

Figure 147

Figure 148

retreating, never forget the yang (attack).

Pull Down

The next attacking technique is Pull Down. As your opponent pushes against your wrist, turn your body as before but instead of reattacking with a push, grab the wrist and pull it downward, as in figure 150. There are two ways to defend against this type of attack. The first is the correct way, while the second is a backup in case you do something wrong.

Figure 149

The correct way is to never allow anyone to grab your wrist, so as BB grabs AA's wrist he should turn it over at precisely the right moment and allow his hand to become vin. BB's attacking palm will just slip off, and AA is then able to attack. Remember that your palm must remain yin; do not turn the wrist inward, as this will give your attacker something to hold on to.

Figure 150

The timing is crucial at the point of the attack. If you turn too soon the attacker will be able to grab your wrist; if you turn too late, well, it's just too late. If a situation like this occurs, which means that you have made a mistake, remember the classic saving, "When you have made a mistake, use dalu." So if you are grabbed on your wrist and are being

Figure 151

pulled downward, go with the force and, as you do this, bend your elbow and attack with that elbow or the shoulder (fig. 151).

Shuffle in toward your opponent using the front foot first, or if you arc pulled out to your side (in this case to your left), you should step to your left with your left foot, as in Figure 152.

Using the power from that leg, push in diagonally toward the chest (fig. 153).

Figure 152

Changing the Step in Attack

To change step, AA, on being attacked by BB's right palm, lightly controls BB's right palm downward and attacks his face with his left palm as he steps through with his left foot. As Figure 154 shows, AA's right toes have turned out 45 degrees.

As AA steps through and attacks BB's face, BB takes a right step backward and wards off with his left wrist (fig. 155). The circling can now continue on the opposite side.

Figure 153

Changing the Step to Attack While Stepping Back

Instead of coming forward, AA is able to grab BB's wrist, step backward, and pull BB onto his left palm (fig. 156). BB must step forward and ward off with his left P'eng arm.

Changing the Step Using Low Punch

Instead of using the face attack as before, AA could punch low. AA controls BB's right palm

Figure 154

downward as before and turns his right toes out bey 45 degrees. AA then steps through and attacks BB's lower right rib area. As in Figure 157, BB should also take a step backward, blocking across with his left forearm and catching the punch with his right forearm on the top of his left.

BB now lifts AA's left arm with his left arm, and the circling continues. So now we have a number of different ways of attack and defense during single push-hands. Push, pull, punch and attack, pull and attack, and low punch can all be used to enhance your awareness and martial ability.

There are, of course, many different types of attack while using single push-hands. Try different ways, and if they work for you, then keep them.

Figure 155

Figure 156

Yin Single Push-Hands

The yin techniques are more difficult to understand than the yang because you must rely solely upon "listening energy" to know when your opponent is about to attack.

In this type of push-hands you do not have the security of P'eng to rely upon, and therefore it is a lot easier for the opponent to break through your defense. However, if you are able to learn yin push-hands, then sou will come a little closer to the true meaning of taijiquan.

Instead of using P'eng to ward off the attack, AA will now "go in at the waist" and turn his wrist

Figure 157

up as he brings the attack right in and out to his side. The attacker should feel as if he is attacking a bag of air (fig. 158).

After AA has defeated BB's attack, he should re-attack, and now BB should "go in at the waist" to use a yin technique, etc. When this technique is performed correctly, the wrists draw a figure eight as the two people shift forward and back.

There are many combinations that you will discover for yourself in single push-hands, but remember to stick to the basic rules: keep your wrist in your center and push with the whole body.

Figure 158

DOUBLE PUSH-HANDS

Double push-hands is probably the most interesting part of your taijiquan training, as this is where all of your basics are tested. Here we practice the "four cardinal directions" by performing the four attack and defense maneuvers: P'eng, Lu, Chee, and Arn.

Much has been said of the different energies used in taijiquan, and this is where you will experience them. I do not believe in tilling my students' heads with a lot of esoteric jargon, preferring that they learn by experiencing it all for themselves. Only when you learn in this way will taijiquan be truly yours.

Figure 159

Figure 160

P'eng and Lu

AA and BB stand opposite each other as for single push-hands. AA holds his arms across his stomach with the right arm on top (fig. 159), while BB places both of his palms onto AA's forearms.

BB starts to push forward onto AA's arms toward the center. AA turns to his left slightly and uses P'eng to buffer the attack. At the same time AA's left wrist moves under BB's right forearm (fig. 160). AA starts to turn to his right and sit all the way back onto his left leg, waits until his right wrist is to the right of his vertical center, and lightly grabs BB's right wrist. AA then sits all the way back and pulls BB toward him using the power of his waist with his left wrist above BB's right elbow (fig. 161). As BB is being pulled forward, he goes with the direction of the force and places his left palm onto the inside of his right elbow as a defense against a strong Pull Down.

NOTE: There are two techniques used in each forward or backward movement. AA has just used P'eng and Lu, while BB has used Arn and Chee.

Figure 161

Figure 162

Neutralize and Arn

As BB attacks AA with his elbow, AA should neutralize this attack by turning his waist to his left and, because of the position of his palms, directing the power from BB over to his

Figure 163

left. BB can easily be put off balance with this move (fig. 162).

Now, AA will use Arn on the left arm of BB, who will perform the same movements AA has just performed. The only difference is that BB will P'eng with his left forearm and turn first to his right and then pull down. He uses his left palm to grab AA's left wrist while his right palm is on AA's left elbow as he turns to his left and sits back (fig. 163).

As you can see, this attacking and defense is now able to continue with both partners performing P'eng, Lu, Neutralize (earth), Chee, and Arn.

This is the very basic double push-hands and should be practiced on both sides.

Changing Directions

There are two ways to change direction. As AA is being pulled down he can, upon being pushed by BB, lift his left arm to P'eng instead of bringing the attack back onto his right arm (fig. 164).

AA now pulls down onto his left side, as in Figure 165.

The circling continues with each player performing the movements on the opposite sides from where they started.

The other way is for BB to initiate the change by making AA lift his left arm instead of his right. To do this, BB should attack with a left palm strike to AA's face after lie has pulled AA back-

Figure 164

Figure 165

Figure 166

ward. AA will lift his left wrist to ward off this attack and so will be forced to change direction (fig. 166).

Moving

Once both partners have achieved a basic proficiency, you are now able to start to move around as you perform all of these movements. AA might take a step forward as he uses Chee, forcing BB to take a step backward in defense. Or BB might take a step backward as he uses Pull Down, which would cause AA to take a step forward.

The important point is to keep the techniques going without breaks as you move around.

An important yielding technique while moving is as follows: BB might attack AA with a strong push and step through. Instead of taking a step backward, AA might step to his side as in Figure 167 and attack from the side with press (fig. 168).

Figure 167

Figure 168

Supplementary Push-Hands Attacks and Defense

There arc many different attacking and defensive techniques you will think of while practicing push-hands. However, be sure that they work and are not too complicated. Usually you will invent some technique, and a year later it might not work as well (or at all) because of the increase in skills of one or both partners. For example, BB might attack with a strong press, and AA would simply open up both palms under BB's palms to throw

Figure 169

him off balance (fig. 169) .

From this point AA can grab both BB's arms and, using the power of his waist, throw BB to the rear, as in Figure 170.

Conversely, AA might use Arn in defense, as in Figure 171.

If BB grabs both of AA's elbows and attempts to lock AA in with a push as in Figure 172, AA should use his free palm to grab BB's opposite arm and throw him to the rear (fig. 173).

Figure 170

Martial Push-Hands

Push-hands can be used to teach balance, centeredness, and timing, or it can be used to teach simple blocking and attacking techniques. I have just covered the basics for the former.

For the martial application, all the players have to do is to throw different attacking techniques at the appropriate time. For instance, AA might hold BB's palm and attack his face (fig. 174)

BB would have to block this as best he could. These attacks can be used from anywhere in the practice, and the appropriate defense must be used. Once each player is well versed in both types of push-hands, the two can be combined to form an excellent training method with all kinds of practical applications, from the martial arts to helping with our daily lives.

Figure 171

Figure 172

Figure 173

Figure 174

PUSHING-FEET

As push-hands develops strong defensive and attacking arm and hand techniques, so pushing-feet develops the legs and feet.

The only way you will be able to keep your balance while performing this exercise is to keep your center lowered, physically and mentally. If you feel yourself going off-balance, don't struggle to keep your balance; be truthful with yourself—stop, change legs, and start again on the other side.

Begin as for single push-hands with the wrists touching. Now each player raises his right (or left) leg and joins the feet at the Achilles tendon (fig. 175).

Your feet must circle in the same direction as your hands. So if you have your right foot up, the direction is counter clockwise. As the circling continues, AA will try and kick to BB's leg, and BB will in turn block with his ankle (fig. 176). Once you have the foot work under control,

Figure 175

Figure 176

you may now try to attack with your palms. You may do this either simultaneously as you kick or just circle your foot as you attack with the palm. The important point is to sink and keep your balance. Do not lean your weight onto your partner.

Other Kicking Techniques

While performing pushing-feet, you can also use different leg attacks. Your partner must block these using his legs. For instance, AA might attack with a roundhouse kick, which BB blocks using a leg, as in Figure 177.

Figure 177

Or AA might attack using a straight kick, which is also blocked using the leg, only this time BB attacks with his blocking foot (fig. 178).

The wrists must remain in contact at all times, even when you are attacking with 'our feet.

Figure 178

DA-LU (THE GREAT REPULSE)

Da-lu is an advanced form of push hands. In push-hands, we learn to use the four cardinal points, while in da-lu we use the four corner directions.

As with push-hands, we use P'eng, Lu, Chee, and Arn, but we also make use of four other techniques: T'sai (pull abruptly); Leih (split); T'sou (elbow), and Kao (shoulder).

When people speak of the 13 postures (as mentioned in the taiji classics), they mean all of the above, plus

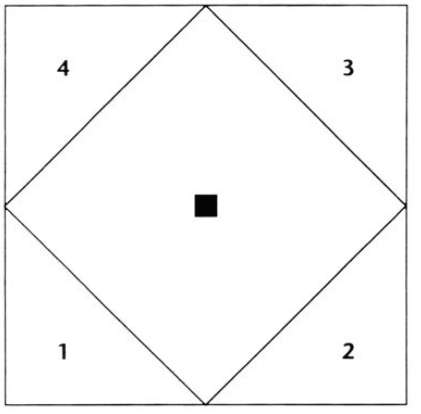


Figure 179

the four techniques from push-hands, plus the five directions of Step Forward (metal), Step Backward (wood), Look Left (water), Gaze Right (fire), and Central Equilibrium (earth). We also use two extra techniques, Arm Twist and Bend Backward.

Although you will be able to work out many more attacking and defensive techniques, these are the basics.

A square like the one in Figure 179 can be drawn on the floor, as this is an invaluable training aid

I have taken the photos at the best possible angle to show the technique, so look at the square in each photo to determine which corner you should be working in.

In Figure 180, AA and BB stand opposite each other on the square as shown. AA takes a right step forward and attacks BB with a right palm strike. BB takes a left step backward and wards off with his right arm.

BB has stepped onto the diagonal of the no. 1 corner. BB now takes another step with his right toot and places it onto the same diagonal. He grabs AA's right wrist with his right palm and pulls AA forward as his weight goes onto his right leg. AA should take another step with his left foot to

Figure 180

Figure 181

Figure 182

the center of the circle so that his feet are parallel to BB's feet (fig. 181).

To counter BB's attack, AA should now step diagonally with his right foot, placing it between BB's feet and attack with right shoulder to BB's chest, as in Figure 182.

To avoid being struck in his chest, BB will change his weight onto his left foot (this will cause AA's strike to miss). As he does this he strikes to AA's face with his right palm, blocks AA's right elbow with his left palm and takes a step with his right foot, placing it near AA's right foot (fig. 183).

Figure 183

NOTE: There are three steps in attack and only two in defense. The step that BB has just taken is his first in attack in this new sequence.

To avoid being struck, AA now steps onto the no. 2 diagonal with his left foot and uses P'eng to ward off the attack (fig.184)

Figure 184

AA now grabs BB's right wrist with his right palm and takes another step onto the diagonal with his right foot and pulls BB backward as BB has just done to him. BB should take his second step with his left foot to the center of the square so that his feet are parallel to AA's (fig. 185).

Figure 185

BB now steps in with his right foot, placing it be-

tween AA's feet, and attacks with his shoulder, as in Figure 186.

You can see that the whole process of attack and defense has now been reversed. From here it is a simple matter of repeating these steps so that BB now steps into the no. 3 corner and pulls downward as AA attacks with his right shoulder, as in Figure 187. AA now steps into the no. 4 corner and attacks with Pull Down as BB attacks with the right shoulder (fig. 188).

Now you have completed the four corners. If you keep going you will simply keep repeating these movements into the same corners.

Figure 186

Changing Direction Using Arn

If we take it from Figure 182, AA will now step between BB's feet with his left foot and use Press on BB's left arm instead of Slap (fig. 189).

BB will step backward with his right foot onto the previous diagonal and use P'eng to ward off AA's attack, as in Figure 190.

Figure 187

Then BB will step with his left foot onto that same diagonal and pull AA forward. AA, having taken a step in attack, will take another step to the center of the square with his right foot and then another one with his left foot

Figure 188

Figure 189

Figure 190

between BB's feet to attack BB's chest with his left shoulder (fig. 191).

The direction has changed. BB can now slap AA's face with his left palm and step with his left foot, while AA will ward off with his left arm and step to the no. 4 diagonal with his right foot. AA can then pull BB down as BB advances with two more steps to attack AA's chest with his left shoulder, and so it goes on in the opposite direction.

When you use Slap to counter your partner's Shoulder, you will continue on to the next diagonal, whereas if you use Arn to change direction, you will go back onto the previous diagonal.

Once these basic movements have become second nature, you may either use Slap or Shoulder at will. This will increase your awareness greatly, along with your ability to move with an attacker to gain the upper hand.

There are many more attacking and defensive movements that you vv ill be able to put into this practice. For instance, you could use Bend Backward as your opponent

Figure 191

Figure 192

comes in with a Shoulder (fig. 192).

Conversely, you could use Arm Twist instead of Pull Down (fig. 193).

A FINAL TRAINING METHOD

Two players stand opposite each other; one is the attacker (BB), and the other is the defender (AA).

BB strikes to AA's face with a right hook punch. AA should swivel both of his toes 45 degrees to his left and block the attack with his left palm as he simultaneously attacks BB's face with his right palm (fig. 194).

The block should not be forced but should circle naturally with the momentum of the body as it turns. The right palm should also move in harmony with the body as it turns. You should be practice this on both sides until you can repel an attacker on any side at any time.

From the last maneuver, the attacker might punch low to the right lower rib area of AA. AA should swivel his body to his right and, as he does, swing his left forearm downward to his right to block the attack. As in Figure 195, AA places his right palm on the top of his own left forearm to prevent the attack from slipping upward.

From this position, AA can either just wait until the next attack or counter

Figure 193

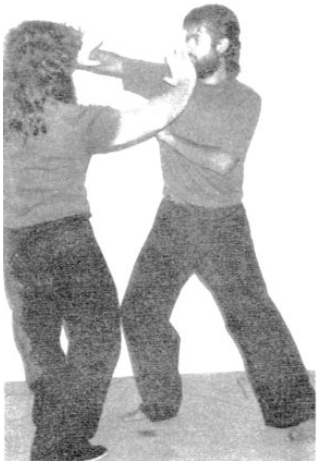


Figure 194

Figure 195

by grabbing BB's left wrist, stepping forward with his left foot, and attacking BB's face with his left backfist, as in Figure 196.

This also happens on the other side. Now v-our attacker is able to attack high or low on either side at any time, and you must be able to block and counterattack simultaneously. The lower block can also be used against kicks.

Figure 196

CONCLUSION

Don't get into the old "You can't push me over" routine, because there is always someone bigger and stronger. Learn to yield to an attack and use the larger opponent's energy against him. Move out of the way of a heavy attack, preferably to the closed side, but if this is impossible then make the most of your evasive ability.

Learn to attack from anywhere at any time. If you are attacked during push-hands practice, always follow up with an attack after your defensive maneuver or make your defensive maneuver your attack.

If your arm is pulled with great force and you are unable to break the hold, relax your weight and go with the force, redirecting it back into the opponent. The stronger your opponent's attack, the stronger your response will be.

Remember to practice push-hands and the other training methods as a martial art and not for the sake of doing push-hands.

Keep in mind that if your own technique works against someone Who is, perhaps, at the same level as you, it may not Work against someone more experienced.

chapter four

When we look at a taiji exponent who is considered a master of the art, we will notice that many of his movements are not quite the same as those we have been taught. Sometimes, for instance, when I give workshops for my schools worldwide. some students are worried that what they have learned is not exactly the same as what I am doing.

This is because I am doing taiji at the fourth, or hao ch'uan ("loose boxing") level, whereas the students are doing it at one of the other three levels of skill/experience: beginning level, where we learn each of the movements in block form—the simplest way to teach beginners; level 2, where we begin to connect the blocks without stopping; or level 3, where we learn about opening and closing or yin and yang.

Level 4, hao ch'uan, is where most of the ends of the movements have a fa-jing, or explosive shake.

There are certain postures that are totally different at the highest level, and at this advanced stage we are able to use the "opening and closing" movements to make the greatest use of our internal energy. Every posture has an open/yin and a closed/yang part.

In addition, in keeping with the double-fish taiji symbol. there is also some yang within yin and vice-versa. Also, the whole form continues like a sine wave, opening at the beginning, closing up at the postures known as Hit Tiger at Left and Hit Tiger at Right, then opening up again from Fair Lady Works the Shuttles to the end of the form. This is when it is performed on the right-hand side. (When the form is done starting on the left-hand side as a mirror-image exercise, the "opening and closing'' reverses.)

It is important to remember that developing our grasp of the internal cannot he forced, although it can he encouraged. Perhaps one of the keys to going from level to level over the years is being able to see someone, whether in person or on video, do taiji at levels that are greater than our own.

To he able to work at developing something, we first have to he aware that it exists! For example, until I learn about the existence of "opening and closing" and then see someone perform such intricate movements while doing form, it is impossible to try to copy it. To further complicate matters, I won't be able to "see" the movements unless I have already attained a certain level—even if I am told that such movements do exist.

Exceptional students may he able to make quantum leaps of experiential, as opposed to theoretical, understanding, but most of us will have to learn step-by-step, year-by-year.

Subtle Energy Release in the Yang Ch'eng-fu Form

The classics tell us that one of the most important things in our practice is to remember the distinction between yin and yang and the changes in between. We learn to build up yang energy by performing a yin movement and release it using a yang movement, which, in turn, creates a potential yin energy.

When asked what was the most important thing in all of taijiquan. Fu Zhongwen (Yang Ch'eng-fu's nephew) told me that it was this distinction.

However, being told this and learning how to do it are two very different matters. So what do we do when the Chinese translation doesn't give us much in the way of technical detail? Anyone can know when he or she is weighted on one foot and empty on the other. but differentiating between yin and yang goes far beyond this particular physical difference!

We must also learn to distinguish between yin and yang in the mind, and this is the most important aspect of our training. However, only the practitioner can know when these minute changes in the mind occur. When they do, then the whole physical form will change to incorporate, for example, a small shake here, a slight twist there. The casual observer won't be able to detect easily how the form has changed, except that it looks somehow different and more "alive."

Although forms such as those in the Chen style and the Yang Luch'an style have these subtle changes, they also have the most obvious energy-release points of fa-jing. The latter are important because of the greater qi buildup derived from these forms: hence, the greater reciprocal release points.

The Yang Ch'eng-fu form does not have these overt fa-jing release points. Instead, it relies upon even more subtle internal fa-jing movements, which manifest themselves physically as minute movements of the wrist or waist.

Once we are able to do the Yang Ch'eng-fu form so well that the mind is not continually thinking about what to do next, we are able to concentrate on "no-mind" during our practice—or, should I say, we concentrate on not concentrating on no-mind!

When the conscious mind does not think about what we are doing, the brain is able to go into what is called an alpha state. This is when we are not awake or asleep; it's that stage when we are just dropping off to sleep but not quite. So we begin the form, and the next thing the conscious brain knows is that we are finishing.

This is the point when taijiquan becomes your own and not the property of your teacher. It becomes your own creation with minuscule movements that only your body shape will he able to perform. movements that will he different from anyone else's form but still keep to the original basic pattern you were taught.

Achieving no-mind is not just learning to eliminate "mental chatter" but also creating continuous movement in the mind and body, which will then begin to show physically, with every part of you—right down to the smallest part of your body—in a state of unending action.

People who are naturally talented physically make mistakes when they try to force their body movement to be continuous from outside. For instance, a dancer or athlete will quickly exhibit the external appearance of continuous bodily movement for the posture of Brush Knee, Twist Step. However, to he a true internal movement, this flow must happen from the inside and not he forced prematurely.

The true test of internal movement is to watch the wrists. Were they flexed all the way to the striking position? This would indicate a noninternal energy release, as the body has changed physically and a push has oc-

curred but there has not been a potential difference in the wrist. More correctly, when the internal manifests itself, the wrist will first build up with potential energy by becoming relaxed and alive.

"Relaxed and alive" means that the wrist is not totally dropped down but rather is still alive with a small portion of yang energy as dictated to us by the yin/yang symbol. Now, as the wrist attacks, keeping to the center of the body and moved by the action of the body turning to the front, it slowly flexes slightly until it has released its built-up potential energy upon impact.

The wrist is not, however, fully flexed, as this indicates no presence of yin energy and is wrong. Every movement you make must have this energy release, he it ever so small. For example, in doing the posture of Chee, one must squeeze the elbows in slightly to allow for the internal fa-jing. When P'eng is performed, the wrist is not fully bent from the beginning but rather slowly flexes during the movement. In the posture of Lift Hands you should not bring the palms too close together, as this indicates a fully discharged state. The palms should be kept apart as if you are trying to squeeze something that will not squeeze.

Shoulder Stroke is always a difficult posture to understand. Although there is only a slight turning of the waist and the power all seems to come from the rear leg, you should notice the right wrist. As you shift onto your forward leg, the wrist will also slowly bend under so that at the end it is almost fully flexed. If you were to perform this at full power and speed. of course, this wrist movement is explosive, thus sending the energy to the shoulder.

Stork Spreads Wings is another posture that seems to have only physical movement, but look at any person who has been practicing taiji correctly for many years, and you will see that there is a slight "shake" upon execution of this posture.

Brush Knee, Twist Step also has this slight shake at the end of the movement, with the waist turning slightly in the opposite direction of the strike. This seems contradictory to the flow, but when the movement is performed at full power and speed, the reason for the twist becomes evident: to provide the countermovement to gain torque and fa-jing.

Potential Energy

We should look at taijiquan as a continual building up and releasing of potential energy, i.e., the potential energy changes state into a usable form. When we relax the wrist, lifting it slightly, this indicates a buildup of potential energy. When we flex the wrist slightly, this signals the change of state into a usable form of energy.

Combine this with the correct breath and centered movement, and we have the perfect energy transference mechanism. After all, what are we doing in either the healing or the fighting art but simply causing energy changes to happen in our own and others' bodies, even if it is as obvious as a slap in the mouth?

Even in such a crude instance, we have built up energy with the movement just before the attack and changed that potential energy into attacking energy when we made contact. In healing. we are using an extremely subtle energy change in placing our palms onto someone's body, and with minute physical and

internal changes in yin and yang energy, we are able to send a constant energy flow into that part of the body.

Aside from form practice, you can use the following exercise as a means of experiencing what taijiquan is really about in the long-term.

Set aside one hour a day when you perform your mundane tasks to keep the taijiquan principles in mind—or. rather, not in mind!

You should begin by just standing for a few moments, allowing your whole body to "collapse" into the backbone, bending slightly at the knees. Be rid of all physical thought and allow your body to he dictated to by your inner mind. 'Think about what is under your feet: place your mind on this area. Change your weight and try to feel the slight changes that occur. Slowly pick up one foot and maintain perfect balance as you begin to walk, placing your foot down slowly and carefully so that no weight is plonked onto it. but rather slowly transferred onto it.

Allow your arms to do what the movement dictates as you perform your daily "things." You will at first only be able to do this at a slow pace, and you will prefer to do it indoors away from onlookers because you will feel silly. After some time you will he able to move more quickly while still keeping this balance of movement and transference of energy.

Eventually, you will he able to keep the entire day in balance, and your whole life will he enhanced through "being" taijiquan from moment to moment as opposed to "doing" taijiquan for a half-hour a day.

Fa Jing Explosive Power:

In push hands we learn to turn Ch'i into jing. There are many different kinds of Jing or energy that one uses during push hands. The most powerful type of energy is called Fa-jing or explosive energy.

In the same way that we have some physical means to attain the Ch'i, we also have a physical way to attain the use of Fa-Jing. During the push hands practice, we learn certain ways of attacking and defending. It is the certain way that we attack and defend that teaches us to use Fa-Jing.

To learn to use Fa-jing, one must first rely solely upon the automatic mind and of all give up all self and rely solely upon the automatic mind and nervous system. We must completely give in to our mind and allow it to tell our bodies what to do. When you attack, do so as if your life depended upon it, give it all you've got and don't be afraid of losing, you'll do a lot of that in the beginning. When you attack, breathe out and co-ordinate the whole body in one complete movement. In attack or defense, the most important thing is the timing and co-ordination of every cell in the body. USE the whole body at once and not just one part of it. FEEL the energy rising from the back foot and being thrust out of your hands or feet. KNOW that you can do the impossible and it will happen. CURL the toes under and imagine that the energy is being concentrated into one tiny spot. That is the point of attack. Take your whole bodily power and concentrate into one area.

THE FIVE MAIN ENERGIES OF ATTACK

Fa-Jing is divided into five main areas of attack. The first is the

WAVE ATTACK:

When you attack with PRESS FORWARD (some people call this push) or ARN, use the whole body to press the attack onto your partner. Imagine that waves of energy are coming out of your palms as you push. Breathe out and right through the opponent. Don’t allow any part of your body to move unless the whole moves. Keep the back straight and vertical with the chin tucked in. Tuck the buttocks under. Imagine that the power is not going straight forward but rather down and then up to lift the opponent off the ground. See drawing 1. When you are hit with this sort of Jing, it feels a little like an express train has hit you, the power just keeps on coming and usually there is no escape.

SPIRAL ATTACK:

Imagine that your waist is a spinning fan and when a hard object is thrown into it, it is thrown out with great force. The jing comes from the feet and rises to the waist. This time instead of the waist just directing the power, it makes like a turbo engine and spins the energy out at great speed and power in a spiral to knock the opponent down in a circular fashion. As you press with both hands, push the power out in a straight line and at the last moment, spin the waist around and hurl the energy into the opponent in a circular upward motion with one palm, the right one if turning to the left. Breath out and keep the backbone straight and vertical.

BOW AND ARROW ATTACK:

After you have pulled backwards, Lu, go in at the waist and make the back bone like a bow. See **fig 2**. The arms are the arrows cocked in the bow. As you push for ward, immediately straighten the backbone as if the bow has been fired and the palms shoot out as if they are the arrows.

SQUEEZE ATTACK:

With this attack we use a very potent Jing called squeezing energy. It can be used in conjunction with Press Forward or Squeeze forward. From pull backward, place the right palm on the inside of the left wrist and as you come forward to attack, squeeze the elbows slightly inward. This concentrates the power into one small point on the wrist and is a very powerful.

Cannon Attack:

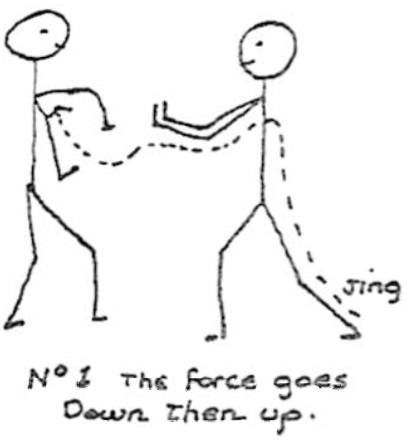
All of the last four Jings have derived the power from the rear foot, in cannon attack the power comes from the front foot.

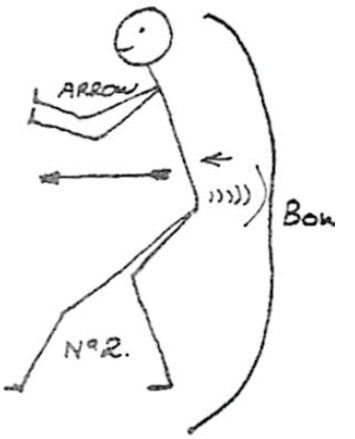
Come forward in an attack and just before you actually attack, push very quickly backwards with the front foot. As you do this, explode both palm forward in an attack. This sort of Jing will only work over a very short distance and is usually followed by WAVE Jing. So the timing must be perfect otherwise you will be beaten.

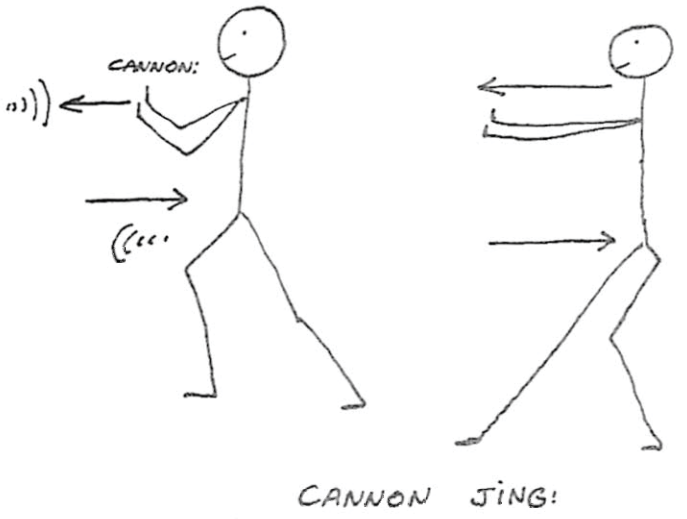
Never use both palms to attack, always have more power in one than the other. The YIN palm is used to POINT to the area that you wish to attack.

This has the effect of concentrating the energy into that point. The same also applies when you are being attacked, POINT to the wrist where the attack is being felt and the energy will be concentrated Into that point.

THE WHOLE TECHNIQUE OF FA-JING RELIES SOLELY UPON YOUR BEING ABLE TO CONCENTRATE THE ENERGY INTO ONE SMALL POINT. IN OTHER WORDS YOU MAKE THE CIRCLE SMALLER. AS YOU PROGRESS , THE CIRCLES WILL BE SO SMALL THAT PEOPLE WILL WONDER IF YOU ARE DOING T'AI CHI AT ALL.







Breathe from the kidney area (Tan Tien) on the in breathe down to the Yang foot. On the out breath, send the breath, Ch'i back up the leg and out along the attacking palm(s). The energy must be sunk quickly just before it changes from Yin to Yang and then it explodes up like a bomb in attack. The most important thing is that there is no internal or external tension , Only the thought of it is there. This is how to cultivate the Ch'i and how to use it to great advantage. This is Fa Jing.

Push Hands:

Many people think that single push hands is not as important as some of the later techniques. This idea is very wrong as single push hands is the whole basis of T'ai Chi as a martial as well as a healing art. By joining hands with a partner you not only Learn the 'feel' of another person, you learn to listen by touch. You learn to feel another's centre and exactly where their centre is and whether it is Yin or Yang.

In this way the whole body becomes highly sensitized and when and where an attacker will attack. Or for the purposes of healing one learns to feel the changes in potential of the acupuncture points and which ones need healing. On a higher level one learns to put energy in or pull energy from that particular point.

You can never learn these things by doing a very dead sort of push hands with no substance. Many people practice push hands for many years and never advance. This is because they are not practicing Yin and Yang push hands. There must be some Yang within Yin and some Yin within Yang.

You must practice push hands martially using strong attacks and defense. Only in this way by investing in loss will one gain the sensitivity to be able to heal or fight. This is the answer to people who ask "why must we learn these advanced techniques if we only want to learn T'ai Chi for health". You CANNOT separate the health part from the martial part.

With single push hands we learn to connect the whole body together as a string of pearls. When you push you must feel a spiral of energy coming from the rear foot and up to the waist and then spiraling out along the pushing arm, you must feel as if the rear foot IS the pushing hand and imagine your whole body weight being in the one palm. When you pull down, think of a spiral of energy coming from your palm down your arm and into the back leg as you 'suck' the opponent in.

In defense, you must totally relax but this doesn't mean dead. Firstly you use Yang energy in your p'eng arm and to imagine that you are directing the in-coming energy back to your rear foot, in this way and when one becomes advanced, he opponent is actually pushing the ground.

Fig 3 shows Erle using Yang energy to ward off a two handed push by Tony Ward. If there is any external tension then the body couldn't hold off such a push being in such a vulnerable position.

You must practice push hands until both players are worn out, then have a rest and start again. Your learning of real T'ai Chi is directly correspondent to the time spent practicing push hands.

The wrist must be kept in the centre at all times in P'eng ,Lu ,Chee and Arn. This will concentrate the energy where it is needed.

When you ward off using p'eng, bring Yang energy right into the palm by holding the palm as in **fig 4** with a straight line of skin between the thumb and forefinger. This makes the thumb Yang and the fingers Yin and makes for a very strong energy in the palm.

Always keep the chin in and in line with the wrist, don't turn the head as this will scatter the energy.

When you pull back in the more advanced Yin push hands, you must imagine that your wrist is attached to that of the opponent. You must think that you are pulling and not he pushing.In this way you will always remain one step ahead.

This is how to train 'joining energy'. If you try to re-direct an oncoming punch with physical power then you will always be beaten by a stronger opponent.

No.3

If you join your energy using Ch'i then it doesn't matter how strong the attacker is because you are not relying upon muscular power.

However, in the beginning you must learn to use only the right amount of muscle and WHICH muscles to use for the required job.You must not let the opposing muscles interfere. To do this, you practice up against a wall. Hold a p'eng hand and Lean on your wrist with palm towards you,you must only be tensing the triceps muscle and the bicep must be totally relaxed. Now grab something and lean backwards. Now you must only be using the biceps and the triceps must be totally relaxed. Fig 4
You can do the same thing with the thigh muscles.
It's very hard to teach the use of Ch'i power let alone from a book but with a lot of practice and doing everything to the book then you should experience your own feeling of Ch'i which is something that you can only teach yourself. Just relax externally and have a sort of internal tension, not muscularly but energy wise. When you practice the form or soft push hands only have the thought of tension but stay relaxed. In this way your mind will eventually learn to send the Ch'i to these areas because your muscles are relaxed and the Ch'i is not blocked.

The Original push hands is always the best. Fig 5
There have been a few 'Masters' who have decided to change the Original push hands as there have been some who would change the Original Form. These new forms have always failed. I have studied all of the main deviations and as yet have not found one that could withstand a full powered Ch'i push. The only push hands that REALLY work is the Original and I will only discuss theOriginal in this book as you need no other.

SINGLE PUSH HANDS

Yang:

Tony and Jeni stand opposite each other with right feet for ward in a bow stance. Jeni has her right palm on Tony's right wrist ready to push. See photo **Fig 5**. She starts to push and Tony turns to his body slightly to his left and starts to sit back. See photo **Fig 6**

Fig 6

Now after turning to his left and sapping her energy, Tony turns to his Rt and sits back onto his left leg thus neutralizing the attack to his right. See photo **Fig 7** Jeni breathes out as Tony breathes in.

NB: The wrists draw a circle but never stray from the centre of the body. Tony's arm never comes in any more than 90 degs, he "protects his garden".

Fig 7

Now Tony turns his right palm out and as he breathes out, he starts to push forward onto Jeni's p'eng arm. **Fig 8** Jeni turns her body to her left and neutralizes the attack. She then turns her whole body to her right thus re-directing the energy to her right. This is YANG single push hands and is used when an attack of great force is being felt. After a while when each player has found an even flow the attacks can become a little harder as each player tries to catch each other off guard. When you push never forget the rear or the Yin otherwise you will be off balance. The attacked must try to 'feel' when the attack will happen by listening with the skin. This takes many years of practice.

Fig 8

SINGLE PUSH EANDS,PULL DOWN AND ELBOW

As Jeni pushes onto Tony's right wrist, this time he quickly turns it over and grabs her wrist.He then uses the power of his waist to pull her arm down to his right See Photo **Fig 9.**

Fig 9

NOTE:

Although I have said that the energy rises from the feet, never forget that it must first at all come down from the waist or kidney area and then rise back up from the feet. If this is not done then we only have physical power the body and not JING power.

To stop from being pulled over, Jeni should flick her right wrist in toward her thus releasing the grip. She then attacks Tony's solar pLexus with elbow stroke. See photo **Fig 10**

Tony retaliates by going in at the waist and turning his torso to his left and pushes her arm to his left. **Fig 11**.

All Jeni can do now is to quickly use P'eng with her right forearm and turn to her left thus warding off the attack. **Fig 12**

N.B. When you feel a strong pull coming,lower yourself onto your front leg and breathe out, this lowers your physical and energy centre.

You must of course train both sides i.e.; with the left feet forward etc. Some teachers like to train also with the opposite foot and hand forward. I don't teach this as the reverse stance and punch is the-strongest physical punch and is used to great advantage in the hard styles. We are trying to develop Ch'i power so I stay away from this technique.

Fig 10

Fig 11

Fig 12

CHANCING THE STEP IN ATTACK

In order to change step,Tony,upon being attacked by Jeni's right hand push, lightly controls her wrist downward and attacks her face with his left palm. See **Fig 13**
He also turns his right toes 45 degs to his right.

Fig 13

Now Tony takes a step forward with his left foot and strikes Jeni as she in turn steps backward with her right foot.

She wards off the attack with her left P'eng arm See **Fig 14**.

Fig 14

Jeni is able to control Tony's attack until her foot has stepped backwards and she can now turn to the left and re-attack with a push. The pushing now continues on the opposite side.**Fig 15.**

Fig 15

CHANGING THE STEP AND ATTACK WHILE STEPPING BACKWARDS

Instead of waiting for Tony's attack,Jeni could use pulldown as above **fig 9**,only this time she could take a step backwards with her left leg and attack Tony's chin with her right palm.Tony must take a step forwards with his right foot and ward off with his right palm. See **fig.16**

Experiment with the above until you become faster and smoother. After a while you should try to combine the different attacks etc. If you feel awkward, remedy the Legs.

Fig 16

Fig 17

CHANGING THE STEP USING LOW PUNCH

Instead of using the chin attack,Tony could control Jeni's Rt.arm with his Rt palm and punch to her right side with his left fist as he steps through. **Fig. 17**. To stop this She brings her left forearm across her body to block and the right arm sits on top to prevent the attack slipping up. **Fig 18**. Jeni now lifts her left arm and circles across to her left and continues pushing. **Fig 19**. After mastering this, you can add it to the other attacks so now you could be attacked by push,pull elbow,high punch, low punch,pull and attack.

Fig 18

Fig 19

SNAKE HANDS SINGLE PUSH

Instead of using the normal push, Tony 'snakes' his fingers down below Jeni's Rt arm and pokes her ribs with his fingers. **Fig 20** Jeni, to counter,uses snake attack over the top to Tony's eyes. **Fig 21**

Fig 20

Fig 21

SNAKE HANDS TO THROAT AND EYES

Instead of pushing,Tony could use his fingers to poke to the throat or eyes. **Fig 22**. Jeni must be very quick to use P'eng to ward off.

Instead of using P'eng to ward off, Tony could turn his right palm over and allow Jeni to slide onto his fingers. As she does this he thrusts his fingers into her throat or eyes. **Fig 23**

Fig 22

Fig 23

YIN SINGLE PUSH HANDS

Yin energy is a lot harder to master than Yang in that you must rely solely upon your senses and 'listening energy'. If your senses aren't tuned up then you will be easily pushed over.On the other hand it is much harder to detect your Yin energy push.

As Tony is being pushed,instead of using p'eng, he turns his left palm right over and brings it in close to his body to suck the attack in and off balance. He keeps his wrist in his centre and goes in at the waist. **Fig 24**
The attacker should feel as if pushing into nothing. Tony should have moved at exactly the same speed as the oncoming attack. After the attack he then turns his palm over and re-attacks and Jeni does the same.We get a sort of figure eight pattern with the wrists.

The YIN PUSH can be devastating in that you just can't feel it coming, before you know it a great wave of energy has lifted you off your feet and thrown you backwards. When you push, make the arms and shoulders as relaxed as possible. As you push forward lightly try to breathe out of your fingers. After a while.(along while)the sheer energy will knock your opponent over.

To learn Yin push hands, it is always good for a male to push with a female. In this way the male must try to become more Yin than the woman in order to detect her attack. This is very hard as the male is naturally more Yang than a woman.
Females often have no trouble detecting the male push because he is always more Yang and females usually have no trouble in 'getting in' for a good push. Many a strong male has found himself on his bum after pushing with Jeni Blake as pictured.

This concludes single push hands. There are many combinations that one can use and you can of course find many more ways of attacking and defending.
At no time must you lose contact with the opponent and most of all **RELAX:**

Fig 24

PUSHING FEET

T'ai Chi has always been regarded as the poor cousin to the harder martial arts where kicks are concerned. Once again this is because of the more advanced forms that most people just don't know about. For instance, the flying kick and side kick in the stick forms. **Figs A & B**.

Fig A

Fig B

As push hands develops very strong and sensitive hands so too does the pushing feet develop strong legs and feet. This exercise not only exercises the kicking leg but also the standing leg.

The only way that both players are able to perform pushing feet while doing push hands and still remain balanced is to "keep the centre" lowered to Tan Tien. There must be no energy in the upper body. A good way to test whether the energy IS lowered is to stand on one leg and start waving your arms around as in **Fig 25**. If you fall over then you need some more practice.

You must shift your energy mentally when you feel as if you are losing grip. Start single pushing hands and slowly each person stands on one Leg. In this case the left one. Join the achilles tendons together. **Fig 26**.

Now as Tony is pushed onto his right wrist he turns to his left and uses Yin neutralizing with his right wrist as he kicks towards Jeni's left leg. **Fig 27**.

Fig 25

Fig26

Fig 27

Fig28

Jeni pushes her right heel to her right thus evading the kick.Now Tony attacks with right palm and Jeni kicks to His left leg. Tony pushes her kicking leg to his right **Fig 28**.

As well as the opposing push kick, it is possible to use the same hand same foot attack i.e.; Tony pushes with his right palm and attacks with his right foot. **Fig. 29**

To change feet and hands, either place the kicking foot down and step forward with a kick from the other foot **Fig 30**, Or, place the kicking foot down and do a back spinning heel kick with the other foot and attack in the same way with the other palm. **Fig 31**.

Fig 29

Fig 30

Other kicks can be performed but they must be blocked by the use of the leg as the blocking portion. You must either use a leg check or re-attack with a kick to the groin or other leg as in **Figs. 32, 33, 34, 35.**

Fig 31

Fig 32

Fig 33

Fig 34

Fig35

Many different combinations can be worked out using the above techniques don't get too carried away and lose sight of the initial T'ai Chi goal, that of YIELDING. Keep it easy and NEVER lose your temper if you are accidentally struck. We are trying to lose ego not gain it.

CHI SAU or STICKING HANDS

Other martial arts derive their 'sticking hands' from the older T'ai Chi sticking hands. Chi Sau is a sort of single push hands using two hands. In this exercise the attacked must. yield at all times and there is no use of p'eng.

Tony and Jeni stand with right feet forward as for single push. Tony lifts his hands in a sort of Ch'i Kung position and Jeni places her palms on top of his wrists. **fig 36**

Now start to move backward and forward and rotate the hips so that the palms draw a circle. Because Her palms are on top Jeni must attack to Tony's neck and face, as she does this he sits back and opens both palms thus evading the attack to either side. **Fig 37.**

Fig 36

Fig 37

Now Tony can either resume circling or re-attack with a push to Jeni's stomach. **Fig 38** Jeni sits back and opens both palms downward to either side thus evading the attack **Fig.39**

Fig 38

Fig 39

Remember never to lose contact and swap feet and arms constantly. When you have mastered this basic technique you may start to shift your palms. During the circling, Tony decides to place his right palm on top of Jeni's left palm so without losing contact, he rolls it up and over. **Fig 40** Tony may either attack with a single right to her ear or a single left to her stomach. **Figs. 41 & 42**

Fig 40

Fig 41

Fig 42

Fig 43

Jeni must evade by either blocking out with her left or down with her right. **Figs 43 & 44.**

Now you are able to change arms and attack at leisure. You can also take a step forward when attacking, in fact you can move anywhere just as long as you maintain wrist contact.

DOUBLE PUSH HANDS or P'ENG LU NEUTRALIZE AND ARN

Now we come to double push hands.This is one of the most interesting parts of T'ai Chi as your whole basic training culminates in this exercise. In double push hands the four cardinal points arc covered by p'eng, lu, Chee, arn,and central equilibrium or earth.
Energy is something that must be experienced and cannot be learnt about in books.To this end I will try not to fill your mind with a lot of esoteric jargon which has usually come to us from across the water. You don't have to know that you are using this or that energy, you just do the movement and use the right energy, it just comes. If you think about it too much then your Ch'i will be blocked through mind tension. Nor do you have to know that when you step forward that represents metal or when you step back it represents wood or look to the left means water and to the right means fire or central equ, is earth. SO WHAT! To the Western mind, these are just words and mean nothing in practice. Once you put words on to such important experiences they become just words and you loose the experience.

Fig 44

WHAT THE MASTERS SAY

I will however include here a few lines about what the 'old masters' said and left to us about push hands.

YANG SAU-CHUNG

From the son of Yang Ching-Fu come these words.

'Keep yourself well in balance,Lower your shoulders and elbows,push hard with the momentum of your waist and legs,keep your eyes on the opponent, and at the same time hollow your chest and raise your back.
The strength comes from the whole body not just the arms.
Do not exert force but the idea is there.
Shift the centre of gravity as required.
Action and idea should be in harmony.
Action is included in inactivity.
Loosen the waist.
Keep the mind on the tan tien 3" below the navel. After a while a potential energy will develop and can be used to great advantage in attack and defense.

YANG CHiNG-PO

From Yang Ching-Po Father of Yang Sau-Chung.

楊 澄 甫 先 生

The head should be held vertical so that the spirit can reach the crown. Sink the chest naturally and pluck up the back. 'This does not mean being hunch-backed. When the chest is concave then the back is naturally lifted.

Relax the waist. The waist is the director of the movement and can't direct if it is tense.
Know the difference between Yin and Yang. Your step will be lively and full of energy.
Sink the shoulders and elbows. If the elbows are relaxed then the shoulders are able to sink and you are able to use Fa-Jing to great advantage.

Use the mind and not force. just believe in your power and your mind WILL take over and give you that power. Give up your strength.
The upper part follows as does the lower part follow the lower. This means that the whole body should act as a whole unit and not one part of the body should move without the rest acting.

The inside is in co-ordination with the outside. This means that the outer mind is in agreement with the inner mind. Whatever the outer does, so too does the inner, so therefore it is most important to have the outer movements perfect.

The Ch'i is joined without breaks. When we use force to attack someone, there is a time when the power is broken waiting for the body to gain control again, in this time someone could take advantage of that break and attack us. When we use mind power, the force is never broken but flowes on and circulates back inward leaving no openings. In other words we change from Yang to Yin and from Yin to Yang .

Look for stillness in movement. Once again this comes back to the flowing river, If we are circular and use spirals then we are able to slow down and still not lose any speed thus we maintain a calm mind in all situations.

Be as still as the great river and move like the cat.

I have only quoted two great old masters as they all say much the same thing. The whole of T'ai Chi comes down to one thing and that's PRACTICE. If after some years of practice you are unable to perform some of the 'feats' that the old masters speak of then look once again at the "CLASSICS': A very good book which contains a translation of many of the old classics is the one by Lo/Inn/Amacker and Foe called The Essence of T'ai Chi.

P'ENG AND LU

Tony and Jeni stand opposite as for single push hands Tony holds his arms across his stomach, right on top. Jeni places both of her palms across his arms. Tony is on his front leg and Jeni on her back leg as in **Fig 45**.

Jeni starts to push forward towards Tony's centre, Tony turns slightly to his left and uses P'eng . At the same time his left forearm drops below her right forearm,keeping contact with it and places the back of his left arm onto her right forearm **Fig 46**.

Tony now turns to his right as he is still sitting back onto his left leg. As his right palm comes past his centre, he turns the palm over to lightly grab her right wrist with thumb and 2nd finger. **Fig 47**. Tony now attacks with LU or pull back. Jeni places her Left palm onto the inside of her right elbow. This stops Tony from a) Breaking her arm with 'split' and b) poking to her eyes with his left fingers. **Fig 48**.

Fig 45

Fig 46

Fig 47

Fig 48

So far we have practiced 'press' or arn (Jeni) and P'eng and Lu (Tony). I must say here that many people use the incorrect translations for arn and Chee. Most people say that arn means push. This is incorrect as push is Toi. as in Toi sau (push Hands). Arn means to press forward as in ironing one's clothing. The Chinese word Chee or Chi is incorrectly translated as press but this word really means to squeeze, thus we have squeezing energy and not press energy.

Now go back and practice until you have it right, then reverse the positions so that you now p'eng with the left hand, if you p'eng to the Left with the right foot forward then you are p'enging on the 'open side'. This feature is most important especially when you start to take steps. If however you p'eng with the left wrist and the right foot still forward then you are p'enging on the closed side.

It must be remembered that P'eng is the King of all the techniques and it becomes your first line of defense. You should be able to protect yourself against a very strong push with P'eng without moving. The Classics say that if you only ever master one technique, make sure that it is P'eng.

Start out with very light contact at first then as you begin to KNOW the movements a little better, increase the power to test each other. After a while you will actually try to knock each other over but not before each is able to defend adequately.

NEUTRALIZE, ARN (PRESS) AND CHEE (SQUEEZE)

From **fig 48**. Jeni, to stop from being pulled back,sinks her weight and energy down onto her front leg and pushes her left palm into her right elbow thus thrusting it into Tony's mid-section **Fig 49**,

To stop from being hit by elbow, Tony goes 'in' at the waist and turns his body to his left as his left palm guides her right elbow over to his left.

Thus neutralizing her attack. **Fig 50.**

Fig 49

Fig 50

Now Tony presses forward with both palms placed across both of Jeni's arms, her left forearm on top. **Fig 51**. This is Press.

Jeni now turns to her right slightly and uses her left to P'eng upwards to the right. **Fig 52**.

Fig 51

Fig 52

Jeni's right arm comes underneath his left arm with the back of it placed on his elbow **Fig 53**.

She then starts to sit back and turn to the left and as her left wrist comes past her centre she turns it over to grab the wrist. **Fig 54**

Fig 53

Fig 54

Jeni turns to her left and uses LU to pull Tony back to her left, **Fig 55** Tony takes his right palm and places it on the inside of his left forearm and to stop LU, pushes his left forearm into her mid-section. This is Squeeze. **Fig 56**

Fig 55

Fig 56

Jeni then neutralizes to her right and the pushing begins over again.

Now change the feet. i.e.; left foot forward but p'eng with the same arm. Next try p'eng with the opposite arm. This will totally change the direction and change the feeling. It's totally different to when you p'eng on the open side as to when you p'eng on the closed side.

As you do the different techniques, say the names of the postures to yourself and get onto a sort of rhythm, P'eng, Lu , Neutralize , Arn and Chee.
After a while just concentrate upon arn (press) and P'eng (ward off), give a slightly harder press which causes your partner to use a more useful p'eng.

After about a year you should practice each attack and defense at full power, apart from being a very good exercise, you are also training the C'hi.

When I say press hard, I don't mean by using the strength of just the arms, push with the whole body and when you LU, turn the waist and take the power from the waist and legs.

In the photo of press Tony has both palms out, this is an advanced technique as in the beginning you must press with the same palm as the front foot turned toward you and only have power in the other palm, this insures that you are not double weighted in your palms. After some time you just leave both palms out and make either one more YANG than the other.

PUNCH TO CHANGE DIRECTION

During the normal pushing, if Jeni wishes to change direction i.e.; if she wishes to p'eng with the opposite arm, she should wait until she has pulled Tony's arm back to her left, **Fig 57**. Now she controls his arm down with her right palm and hits towards his chin with her left palm. **Fig 58**.

To avoid this, Tony p'engs up with his left forearm **Fig 59**, brings his right arm underneath her left and places the back of his right palm onto the back of her left elbow. **Fig 60**

Fig 57

Fig 58

Fig 59

Fig 60

Tony then completes Lu on the left side and continues; the direction has now changed. Either player can change direction. If you pull back to your left then you punch with the left and Vice versa.

STEP FORWARD IN ATTACK

Having mastered the static push hands, now you should start to move. Keeping in mind that you MUST be able to defend yourself without moving before going on to the moving style.

Remember that your OPEN side is the side to your left when you have your left foot to the rear and your closed side is to your right and vice versa for when you have the right foot back. This now becomes important.

If you p'eng to your open side i.e.; with the left arm when the left foot is forward, then you p'eng on the open side.If you p'eng on the open side then you must take only ONE step backwards. If you p'eng on the closed side i.e. with the right arm with the left foot forward then you must take ONE step for the p'eng so that you p'eng on the open side and ONE step for the LU so that you LU on the open side. You must take TWO steps back if you p'eng on the closed side and only ONE if you p'eng on the the open side.

The attacker must firstly take ONE step forward in attack, and then ONLY IF YOU TAKE ANOTHER STEP, the attacker must also take one more step in defense. But if you only take one step then the attacker must only take one step.

So, if Tony is going to step as he attacks, then he must firstly turn his right toes to his right by 45 degrees then step forward as he attacks with PRESS FORWARD **Fig 61**

If you have p'enged onto your open side then you must take one step back and attack with Lu. ,**Fig 62**. If you have p'enged onto your closed side then you must take one step for p'eng and one step Lu.

You can also initiate the attack with the pull back technique (Lu), but still you must take note of either one or two steps back.

Fig 61

Fig 62

SOME DIFFERENT PUSH HANDS DEFENSES

As Tony pushes, Jeni might open both palms up and out, thus diverting the push. **Fig 63**. Now She is able to press straight back onto his chest. **Fig 64**

Fig 63

Fig 64

As Jeni uses Press, Tony could grab her right wrist and pull using inch energy to his left. His left palm assists by being on top of his right palm.

Inch energy is a very powerful energy gained by using the power from waist and legs combined and only moves one inch. **Fig 65**,.

Instead of using press. Tony could use Chee or squeezing energy into shoulder. **Fig 66**

Fig 65

Fig 66

There are many alternatives to find out for yourselves but never lose sight of the Original idea.

IN PUSH HANDS NEVER FORGET THE MARTIAL ART

Some old Masters of T'ai Chi are excellent at push hands and are able to withstand great powerful attacks, however, it is very easy to become so engrossed in learning push hands and becoming good at it that we often forget that we are studying a martial art. It's all very to be able to yield to your partner's push and to be able to add just the right amount of force to that attack to cause him/her to go flying some feet away. BUT while you're doing this, your opponent could be knocking out your teeth or doing great injuries with a kick to the groin.

You must learn to combine the beautiful flow and meditation gained through push hands with the ever wary eye and alertness of the trained martial artist.

There are two aspects of push hands. The first one that is learned is the simple defense against strong pushing and pulling attacks and these attacks are done with full power with each player trying to knock his/her opponent over. This practice must be learnt and mastered before the martial push hands can be practiced. It's like trying to learn the T'ai Chi martial aspects without learning the form first. Once one is able to defend against a strong push or pull attack then you go on to the martial push hands. This involves each player putting every type of attack when-ever there is an opening. This could be a fist or a palm or a kick but what-ever it is, the other person must defend against it and re-attack.

Once this martial push hands has become fairly proficient and it is hard for either player to find an opening, then we join the two aspects of push hands together. For instance one player might attack with a palm to the jaw and as soon as the other player defends against this he then attacks with a strong push or press or shoulder from the basic push hands, the other person being put off balance by the previous fast attack. In this way push hands becomes a totally free form match and I would regard it as second to none for martial arts training. It brings one to a much higher level than if straight out fighting were to be just taught from the beginning. There is no other exercise greater than push hands for gaining a total balance of bodily movements and co-ordination of mind with the body.

SOME ATTACKS USED WHILE PRACTICING MARTIAL PUSH HANDS

Tony attacks with press forward and Erie defends with p'eng to his Left. Instead of going into Lu or pull-back, Erle throws a palm to Tony's chin, **Fig A**.
As before Tony attacks with press and instead of pulling back, Erle drops his left palm under to attack the rib area. See **fig B**.

Fig A

Fig B

SPEAR ATTACK

As Erle brings Tony's right arm over to pull back, he pushes it to his right with the Left palm and the right fingers come up from under to attack Tony's neck or face. See **fig C**.

ATTACK WITH 5 PALM

As Tony attacks with press, Erle opens up underneath with both hands and attacks Tony's mid-section with both palms in a No. five palm. See **fig D**.
Erle attacks with press and Tony defends with pull back, Erle comes forward and attacks the knee with a kick.

KICK TO GROIN

Erle attacks with pull back and at the same time kicks to the groin See **Fig F**
There are many attacks and defends all too numerous to go into in this book. The above is just a guide as to what to look for.
Use your initiative and find new ways of attacking and defending. Throw out what doesn't work and keep what does.
Never forget that you are practicing a martial art and allow your technique to become a dance.

Fig C

Fig D

Fig E

DA-LU OR THE GREAT REPULSE

Da-lu is an advanced form of of double push hands. In push hands we learn to use the four cardinal points and in Da-Lu we use the four corners. As well as using p'eng, Lu, Chee and Arn as in double push hands we also use four other techniques. They are Ts'ai, Leih, T'sou, and Kao, meaning Pull, split, elbow and shoulder.

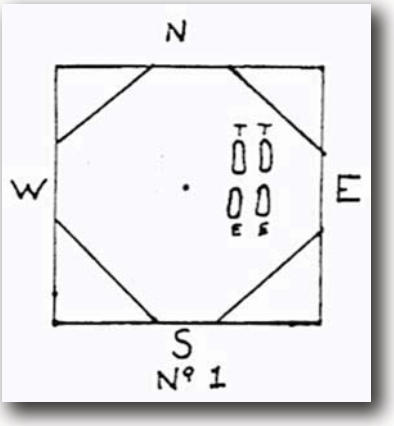
When people speak of the thirteen postures, they mean, p'eng ,lu ,Chee, arn,Ts'ai ,Leih T'sou and Kao. Step forward, step back, look left, look right and central equilibrium are the five elements, Metal, wood, water, fire and earth and all together make up the thirteen postures of Da-Lu. Two extra attacks are also used and they are; bend backwards and arm twist.

As with double push, you must relax and move flowingly and don't react until your opponent has moved. Listen with your skin.

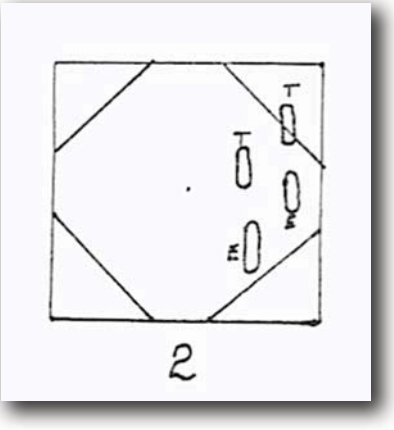
Da-Lu must be practiced slowly at first but after a long time the movements become very fast and powerful. Each person is thrown into the air.

For the purpose of direction I will use a foot diagram because some of the photos had to be cheated so that everything would be seen.

Erle and Tony face each other, feet parallel and relaxed. See foot **diagram. 1**.

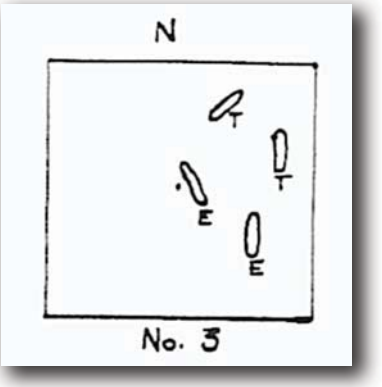


Erle makes the first attack with a right palm and step to Tony's face. To the North, Tony steps back with his left foot and at the same time uses p'eng with his right arm **Fig 67, diagram 2**



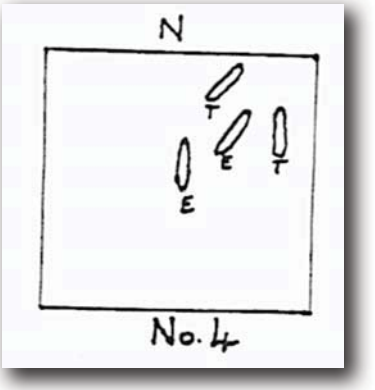
Now Tony steps to the N.W. with his right foot and performs LU to his right as he places his weight onto his right leg. At the same time Erle takes a step to the N.W. with his left foot. **Fig 68 foot dia. 3**.

Fig 68



Erle now takes a third step to the N.E. with His right foot to step between Tony's feet. He places his left palm on the inside of his right elbow and attacks Tony's chest with shoulder press. **Fig 69 Foot dia. 4**.
Erle's shoulder now pushes to the N.E. and Tony looks to the S.W.

Fig 69



To counter, Tony changes weight to his Left foot and controls Erle's shoulder with his left palm as he slaps Erle's face with his right palm. **Fig 70.**

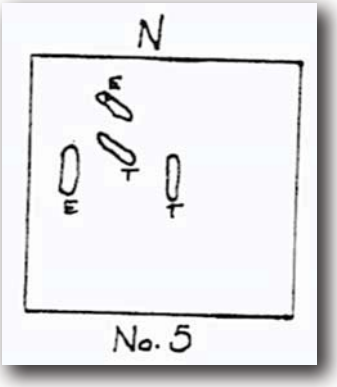
To counter, Erle wards off with right p'eng arm and takes a step to N as Tony takes a step with his R. foot to the S.W. to just near Erle's Right foot. **fig 71**,

Fig 70

Fig 71

From fig 71 , Erle places his R. foot into the N.W. corner to his rear and as he places his weight onto his right leg, pulls Tony's arm back to his right. Tony takes a second step to the S.W. with his left foot and then steps between Erle's feet with his right foot and strikes his chest with shoulder stroke. **Fig 72. Foot dia 5.**

Fig 72



Some rare pictures of Yang Ching-Po practicing Da-lu and San-sau with his student Tien Sou-lin

Erle Montaigue uses Snake Creeps Down during Push Hands

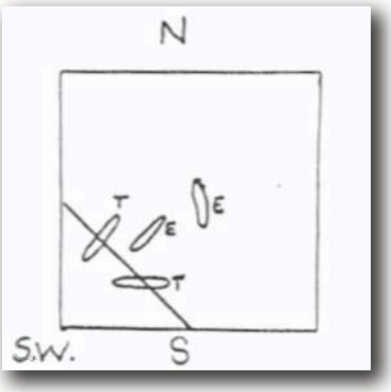
Now Erle to stop from being hit, changes his weight to his left foot and strikes Tony's face with his right palm as he holds Tony's shoulder with his left palm. **Fig 73**. Erle then steps to near Tony's right foot with his right foot and Tony wards off Erie's slap with his right p'eng arm and steps to the W with his left foot. **Fig 74.**

Fig 73

Fig 74

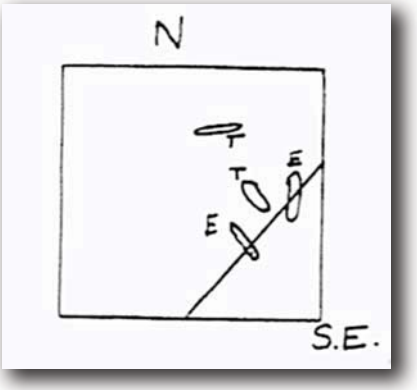
NOW Tony steps around to the rear S.W. corner with his right foot and does pull-back with his right foot weighted. As he is pulled back,Erle takes a second step to the S.E. with his left foot and then to the S.W. with his Right foot which goes between Tony's feet as he strikes with Kao . **Fig 75 Foot dia. 6**. Tony's feet are now on the S.W. diagonal and Erle's shoulder pushes to the S.W.

Fig 75



To ward off Erle's shoulder, Tony changes his weight and slaps Erle's face as he steps to near Erle's right foot with his right foot and holds his shoulder with his left palm. **Fig 76**. Erle wards off using right p'eng and steps to the S. with his left foot. He then takes a second step to the S.E. with his left foot and performs Lu on Tony's right arm. Tony takes a second step to the N.E. with his left foot and a third with his right foot to the S.E. corner to step between Erle's feet and attack with his shoulder. **Dia. 7**

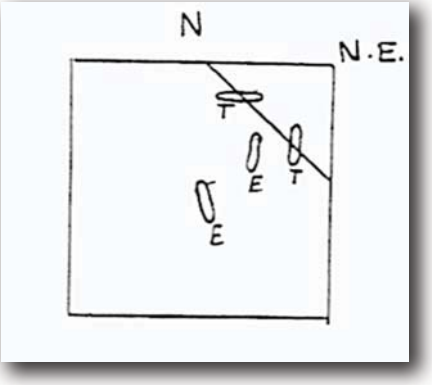
Fig 76



Erle strikes Tony's face with his right palm and steps to near his right foot with his right and holds his shoulder with his left palm. Tony wards off with his Rt. p'eng arm as he steps to the E with his left.

Now Tony steps to the N.E. corner with his right foot and performs Lu as Erle steps to the N.W. with his left foot and a third step to the N.E. to between Tony's feet and strikes with shoulder press. **Fig 77 Dia 8.**

Fig 77



In this position you are now back to the beginning and you just continue around and around the circle. You must of course perform the whole thing on the other side only to do this you have to introduce another technique, that of Press. It should be noted that there are three steps forward in attack and only two in defense.

TO CHANGE THE DIRECTION "SING" PRESS

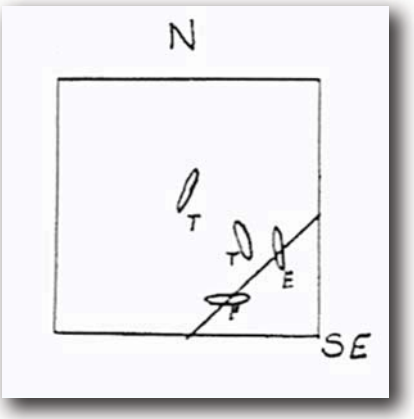
From fig 77, instead of using slap as usual, Tony picks up his left foot and places it between Erle's feet, **Fig 78**. and uses press onto Erle's Left arm which is touching his own right elbow, also **fig 78**. Erle steps to the S. backwards with his right foot as he wards off with his left p'eng to his right. **Fig 79**.

Fig 78

Fig 79

As Erle takes his second step to the S.E. with his left foot to perform Lu, Tony steps to the W with his right foot. As he is pulled back he steps to between Erle's feet with his left foot and performs left shoulder press. **Fig 80 dia 9.**

Fig 80



From the last posture Erle performs slap with his left palm and Tony wards off with his left p'eng arm etc. so that the circle continues as before only now the direction has changed. i.e.; you started in a clockwise and now you go in a counter direction. You may perform press on either side at any time so that the other player doesn't know if you'll do slap or press.

The above is the very basic Da-Lu, you have performed p'eng (ward-off), Lu (pull-back), Chee (squeeze) [This may be used instead of Shoulder press], Kao (shoulder press), and arn (press forward).

To perform choi (pull or inch power), Tony would use it instead of Lu. The Left palm assists in a very powerful sharp pull downward as in **fig 81**. To counter, Erle would use his left hand to help his right lift up and over to reverse the action. To use T'sou (elbow) Tony would use his elbow instead of shoulder press. To use leih or(split), Tony, instead of pulling back would grab Erle's right wrist with his right palm and grab his upper arm with his left palm. With a push-pull motion would try to throw Erle away. **Fig 82** and **Fig 83.**

Fig 81

Fig 82

Fig 83

To apply bend backwards, Tony would firstly ward off Erle's slap with his right p'eng arm and step to the N.with his left foot. **Fig 84**. Tony makes as if he is going to use Lu to bring Erle in with another step to be closer, then he moves Erle's right arm over to his right and steps around behind Erle with his right foot and brings his right arm across Erle's neck or chest to throw him over his right leg. **Fig 35**. Remember that although Tony has advanced HE is still in retreat and so only takes two steps.

Fig 84

Fig 85

Before He is able to bend Erle backward, Erle quickly brines his right arm up to ward off **Fig 86**. He then takes a second step to the forward to behind Tony's right leg and grabs Tony's right arm. Erle then spins around and takes Tony's right arm from behind to apply arm twist. **Fig 87**.

We have now covered most of Da-Lu, it is up to you to work out the other forms of attack and defense while keeping within the basic framework. There are countless techniques to be learnt from Da-Lu and if mastered at great speed then you will become a most formidable player as well as becoming very sensitive and aware for the Chapters in Book One on Healing.

Fig 86

Fig 87

SAN SAU

San Sau means a style of free hands and is the beginning of T'ai Chi as a martial art. This is where one KNOWS if he has learnt the Form and all of the beginning exercises correctly. It doesn't matter whether one is doing T'ai Chi for health or as a martial art, your training still manifests itself in the use as a martial art and san sau is where one REALLY learns to use the postures.

In learning the san sau of T'ai Chi we are also learning to become even more sensitive to touch and so our healing ability also increases. So we can see that you can never divide T'ai Chi into "healing and Martial art'. The two are the same.

San Sau is divided into four parts, firstly you learn the 'small san-sau which is what I will be covering in this book. Then we learn the Large san-sau two solo fast forms and one two-person sparring set. The large san-sau is too long to go into this book and will take up a whole book by itself and will be in Vol. 3.

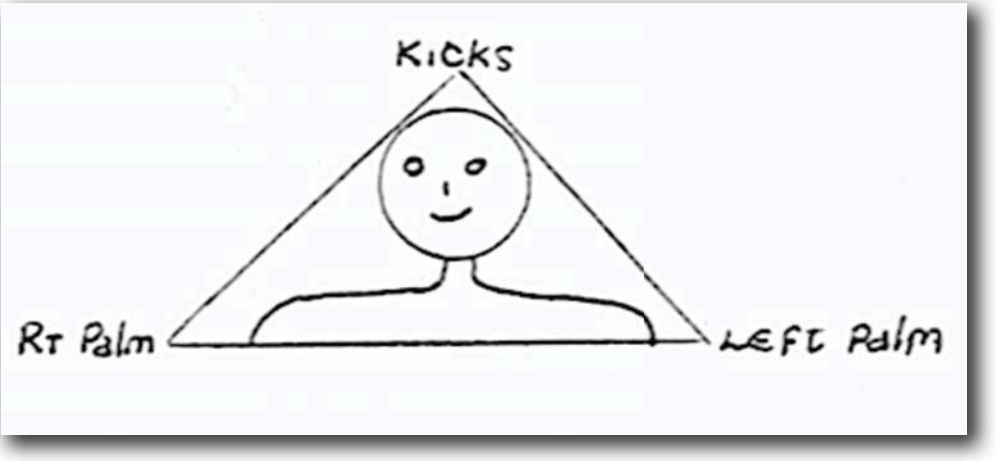
The small san sau uses all of the postures from preparation up to and including single whip posture and treats the different uses of each posture. One person is just 'a puncher' and the other uses the postures.

In large san-sau each person uses different postures in a total work-out of attack and defense.

Work at san sau slowly at first and don't use much power in the attacks or in the blocks. After a while you must increase the power of the attacks so that they become more realistic. I must stress that for at least the first three months of training keep it soft until the blocks and attacks become easy.

Nor must you have any bone on bone contact. If this occurs then have a Look at what you're doing and there will be some mistake in your technique. Try to feel the weight of the attacker as it strikes and feel exactly where your centre is and how much power is needed to take care of it. Keep the breath light and easy, don't pant . Always look just past the either shoulder of the attacker, never focus on the part that is attacking as this wastes time, you are able to see much more using your peripheral vision. Look at the whole triangle from the head to the both shoulders, that way you are able to detect any movement from either shoulder or from the feet by looking at the head. See **Fig A**.

Remember that when you attack with the right fist then turn to the Left and when you attack with the left fist turn to the right. When attacked with a heavy punch or kick, sink your energy and go in at the waist. If you are ever hit heavily then you must hop like a sparrow. Ie; jump into the air to gain posture after the strike.



We begin with a "Small San Sau" which I will show as a two-man operation because the attacker only throws punches and has no real steps. To perform this small San Sau solo just do it without the punching partner. It is the same as the T'ai Chi form up to Single Whip. Small San Sau gets one used to taking punches and attacking in defense etc

It is very good for someone who has had no martial background and indeed it is good for everyone, as it teaches relaxation and not tension in attack and defense.

Firstly, one must learn the "feet twists" or basic footwork.

Stand with feet parallel. Now lift up both toes and swivel to the left 45° with each toe.

Fig 88

Fig 89

Placing your weight onto your left foot, bend the knees. Now swivel back to the right 90° and place the weight onto the left leg. **Fig 88 and Fig 89**

Practice this for a while until you can keep your balance well.

Now you need a partner with a good right and left hook. Jeni stands in front of Tony whose feet are parallel. She throws a right hook to Tony's left ear. Tony does a foot swivel to his left with the weight on his right foot and blocks in an arc up and out to his left with his left palm as he strikes to her chin with his right palm. **Fig 90**.

Fig 90

Fig 91

Now Jeni does a left hook to Tony's right ear as Tony firstly drops both palms to in front of him, **Fig 91**. He then does a 90 deg swivel to his right and places his weight onto his left leg, he blocks up to his right with his right palm and strikes to her chin with his left. **Fig 92.**

Fig 92

Now Jeni repeats her right hook and Tony repeats his first block and attack to his left. See **fig 90**.

Tony's first three movements are the equivalent of the first posture of arn to the left in the form.

BLOCK TO RIGHT AND P'ENG TO LEFT

Jeni now does a body punch to Tony's right ribs with her left fist.Tony swivels to his right weight on left leg and blocks across to his right with his left forearm. His right arm does a scissors across his left forearm to prevent the arm from sliding up and hitting him. **Fig 93**.

Fig 93

Fig 94

Now Tony quickly puts his weight onto his right foot and holds Her left wrist with his right palm. He then steps forward with his left foot and attacks her face with p'eng or back-fist. **Fig 94**

BLOCK TO THE LEFT AND DOUBLE P'ENG

Jeni now throws a body punch to Tony's right lower ribs with her right fist. Tony brings his left foot back quickly and at the same time does a swivel to his left. He blocks across with his right forearm, keeping his left forearm on top as before. **Fig 95.**

Fig 95

Fig 96

Now Tony touches Jeni's upper arm with his left fingers and steps forward with his right foot as he does double p'eng to Her face or uses back-fist See **fig 96**

LU BLOCK TO RIGHT AND LEFT

Next, Jeni throws another low body punch to Tony's right ribs with her left fist. Tony quickly steps back and does a swivel to his right. At the same time he slaps down onto the left forearm with his left forearm and catches her right arm in a scissors.

Fig 97

Fig 98

Jeni throws another low right punch to Tony's left ribs and Tony again swivels to his left to catch the arm in a scissors. He hasn't changed the position of his palms from the last posture, he just turns to his left. **Fig 98**

CHEE OR SQUEEZE FORWARD

Tony now attacks Jeni's chest with Chee or squeeze forward. He steps forward with his right foot. **Fig 99**.

Fig 99

Fig 100

ARN BLOCK AND PUNCH

Jeni throws a left punch to Tony's face. He steps quickly back with his Rt.foot and swivels to his right as he blocks her punch with his right "monkey"palm. This the same as "sit back like monkey in the form". And is the reason that the elbows are held down.

Tony now steps forward and punches to her chin or heart. **Fig 100**.

ARN CONTINUED

Jeni throws another straight face punch with her right fist and Tony steps back quickly,swivels to his left and blocks with his left hook hand. He then steps forward with his right foot and punches Jeni's face with his right fist as before only in reverse. **Fig 101**. Now jeni throws another face punch with her left fist as before and Tony repeats as in **fig 100**.

Fig 101

Fig 102

Jeni throws a right hook to Tony's left face and he once again blocks with the same palm as before, arn. This time he doesn't take his left leg back.

He now 'flicks' her right arm over to his right side as he picks up his left foot but doesn't bring it back. **Fig 102**.

ARN Continued

Tony's right palm controls Jennie's right fist down to his right as he does a quick back-fist to her mid-section and stamps his left foot down just behind her right foot. **Fig 103**.

Fig 103

Fig 104

Jeni does another hook to Tony's right side of his face and this time he steps back with his left foot and swivels to his right as he blocks her left fist with his ARN. right palm. **Fig 104**

Tony now swivels to his left on his heels and flicks Jeni's left arm over to his left. He then controls it with his left palm and steps forward with his right foot and attacks Jeni's mid-section with his right back-fist. **Fig 105.**

Fig 105

Fig 106

PRESS

Jeni attacks Tony's throat with choke. Tony brings both palms up under her arms and opens them slightly. **Fig. 106**. Then he presses forward onto her chest. **Fig 107**.

Fig 107

FISHES IN EIGHT BLOCK AND ATTACK

Now jeni does a phoenix punch to Tony's left pectoral. Tony brings his right foot back and swivels to his left as he throws his right forearm down upon his own left forearm with the palms down and catches the blow in a scissor block. **Fig 108**.

Fig 108

Fig 109

Tony then swivels to His right and at the same time he pushes Jeni's left fist over to his right and brings his left palm up on top of his right arm from under. **Fig 109**. Controlling Jeni's fist with his right palm. Tony steps forward with his left foot and does a knife edge strike to her neck. **Fig 110**.

Fig 110

Jeni now throws a phoenix punch to Tony's right pectoral. Tony brings his left foot back and turns to his right as he throws his left forearm on top of his right forearm as before only reversed. **Fig 111**.

Tony now swivels to his left and pushes her right arm over to his left as he brings his right palm up underneath and steps forward with his right foot.

He attacks Jeni's throat with his right knife edge. Fig 110 only reversed.

Fig 111

Fig 112

SINGLE WHIP

Jeni throws a right low punch to Tony's left lower section. He brings his right foot back and swivels to his left as he catches her fist with his hooked right hand. **Fig 112.**

Tony now swivels to his right and pushes her arm with it. He then steps forward with his right foot and attacks her axilla with his hooked Rt, palm. **Fig 113** (he could attack her face as in the photo).

Jeni now throws a high face punch with her left fist and Tony sits back and grabs it with his right hooked palm. **Fig 114.** He then flicks her fist to his left and attacks her left axilla with his right hook. **Fig 115**.

It must be emphasized here that these attacks to the axilla are quite dangerous and so great control must be used.

Fig 113

Fig 114

Fig 115

SINGLE WHIP CONTINUED

Jeni strikes Tony's face with her right fist and He takes a step backward with his right foot as he blocks under her fist with his right hook.**Fig 116.** Tony then hooks her fist over and performs arm break and pull down. **Fig 117**.

Fig 116

Fig 117

Now Jeni punches to Tony's face with left fist and he hooks it again with his right hook as he brings his left foot back to his right foot. He now swivels left and pushes her arm to his left. **Fig 118**. Tony now steps forward with his right foot and pushes Jeni's left shoulder or axilla and he holds a left hook as for single whip. **Fig 119**.

Fig 118

Fig 119

SINGLE WHIP CONTINUED

Jeni now throws a right fist to Tony's heart. Tony brings his right foot back and hooks her fist over the top from the inside. **Fig 120.**
He now swivels to his right and pushes her fist to his right with his right hook. Tony then steps forward with his left foot and attacks her right axilla with his left palm and his right palm makes the single whip hook. **Fig 121**.

Fig 120

Fig 121

This concludes "small san-sau." It is easy to see that you have just practiced the applications of the T'ai Chi Yang Ching-Po form from the beginning up to single whip.

The main area to pay particular attention to is the "changing" step. Try to have the step changing smoothly and fast but well controlled.

Happy Practice

In my next book I will cover the Large San-Sau which is the Real Martial Art of T'ai Chi Ch'uan.

T’ AI KI HEALING SCIENCE

This chapter deals with the use of T’ai Chi as a healing art, not only for healing oneself but also as a tool to heal other people.

In my work with the students at the N.S.W. College of Natural Therapies, I have devised a practical way to use the various T’ai Chi exercises and forms to heal certain disorders caused through a bodily imbalance of Yin and Yang.

Of course before a person is able to heal someone else he or she must "know" their own energy flow and centre by learning T’ai Chi Ch'uan. Only when a person is balanced inside can he or she then use their energy to heal other people.

The Bible says that "God created Man (and woman) in his own “image". Chinese philosophy says much the same thing, only goes into a little more detail.

The human is the Microcosm of the Universe or, "The Image of the Universe".

Universe is the expansion of the human.

Heaven is Round and the Earth is Square.

Humans' heads are round and the feet square.

Heaven has the sun and moon

The Human has eyes and ears,

The order of the stars corresponds to the teeth of humans.

Rain and Wind are the same as Joy and Anger

The Mountains and Valleys correspond to the Shoulders and Armpits

Rocks and Stones are the Nodes and Tuberosities of humans

Weeds and Grasses are humans' hair and down

Trees and Shrubs are humans' tendons and muscles

The 4 Seasons correspond to the 4 Limbs

The 12 months represent the 12 Joints or the 12 main meridians.

Man and Woman are replicas of the Universe.

As I am not writing a book on acupuncture and probably couldn't, I will only discuss those aspects of oriental medicine which are pertinent to the use of T'ai Chi as a healing art.

As the human being is a "little Universe", the five elements of the Universe have their representation in the human body. Wood equals the liver, Fire equals heart, Earth equals spleen, metal equals lungs and water equals the kidneys. The Universe is also represented within the T'ai Ki form. To step forward equals metal, to step back equals wood, to look left equals water, to look right equals fire and central equilibrium equals earth.

The above organs are the T'sang or solid organs and have a Yin characteristic.

These organs have their corresponding Yang or hollow organs called Fu. Call bladder corresponds to liver, small intestine to heart, stomach to spleen, large intestine to lungs and bladder to kidneys. T'sang or Yin organs store energy and Fu or Yang organs activate energy. Any imbalance in the Yin/Yang of these organs causes illness in the body.

Two more important organs generally unknown to western medicine (but we're working on it) are "the triple Warmer" which links humans to the Universe and "The gate of life" or "Circulation Sex" which rests between the kidneys.

The Yin triple warmer regulates the other organs and has 3 burning spaces. The Upper keeps food from leaving the body. The Middle aids in digestion and the Lower excretes waste.

The gate of life organ is the counterpart of the triple warmer and is Yang. It produces semen in males and functions as the Uterus in females. It also regulates the generative energy and produces happiness and joy.

Therapy can only begin by bringing a person into line with nature and T'ai Ki is the beginning of this treatment, then follows acupuncture, herbs etc. Usually T'al Ki is all that is needed but sometimes a quicker relief is needed and so acupuncture, massage and herbs are given as the patient is brought to a state of balance through Tai Ki.

The great Ultimate (Tai Chi) is in change; change produces the 2 primary forms. They in turn produce the 4 images. The 4 images produce the 8 trigrams of the I Ching. The movements of T'ai Chi represent all of the chances in the Universe which not only links us to it, we become it.

THERAPY

I believe that the first most important thing to treat someone with is to look at "what goes in".

T'ai Chi, acupuncture, herbs and massage and in fact any medicine, will only really work if the patient stops "putting in" the things that caused the illness in the first place. So we must firstly look at Air, Food and Thoughts. These are the 3 things that we "put in".

My own thoughts on food are quite radical so I will not force them upon you, but I will say that a doctor can no more be a doctor without knowing about food than an electrician can be that, without knowing about electricity.

Usually it is people's eating habits that have brought them into such dire health and most times any good diet will start a sick person on the road to good health, but as one becomes more and more sensitive, aware and healthy, one needs much more care with food.

All I say is eat that which has not been touched or tampered with and you just can't go wrong. In other words, eat what the Creator meant us to eat. Nothing seems more abhorrent to me than eating something which had to be slain in violence for me to eat. But then other people have other ideas.

AIR

Obviously we can't live without air, but that's what most people do until it kills them.They only breathe with one fifth of their lungs until old age, when they're only using one 20th of their lungs.

The first thing to do is to teach yourself, or your patient how to breathe. Have the person stand or lie down, standing is better, and place their both hands upon their stomach, just below the pectoral muscles. Now tell them (or yourself) to, as they breathe, push their hands out with their stomach. When they can do this you now move the hands down lower and make them push out again with every in-breath. When the patient is able to breathe in and push the hands out when they are on the lower abdomen, then they are ready for Chi-Kung exercises.

CHI-KUNG

These breathing exercises are probably the most important part of T'ai Chi healing. Chi-Kung teaches us firstly to breathe like a child and next to breathe like an unborn child. Place your palm on the stomach of an eight week old baby and you'll soon learn how to breathe.

Chi-Kung not only deals with Air flow, it also deals with Chi flow.

Have your patient either sit on a straight backed chair or preferably stand in the 3 circle Chi-Kung posture mentioned in the 2nd chapter. If on a chair, at least hold the arms as described in Chapter 2 and have the feet flat on the floor.

FIRST BREATH OR BREATHING

This is said to be for spiritual stimulation and physical comfort.

As you breathe in, fill your lungs with air. Now when you exhale, concentrate on something, maybe a marble etc., rolling from your crown down between the eyes through the back of the tongue, down the front of the body and finally to the Tan Tien 3 inches below the navel. Have the patient practice this breath for 15 minutes each morning and night for 10 days.

SECOND BREATH REVERSE BREATH

This breath is said to overcome indigestion as well as teaching one to circulate one's Chi.

On Exhaling direct the Chi from the crown to the Tan Tien. On Inhaling direct the Ch'i from Tan Tien down to a point called C.V.1 just between anus and sexual organs, then up the backbone to the occiput to arrive back at the crown. Hold for a 5 count and start again.

Practice as above for a further 10 days.

NB: Reverse breath is: on exhalation you expand your stomach and contract on inhalation, i.e. opposite to normal breathing.

THIRD BREATH HARMONIZING BREATH

This breath is said to harmonize the balance of Yin and Yang in the body.

The breathing is the same as for No. 2 only as you breathe out, direct the Ch'i right down the front of both legs and over your large toe under the foot to a point called K1 the first kidney point. In between the large and small toe mounts. Now as you breathe in, the Ch'i comes back up along the back of your legs, joins at the coccyx and back up along the backbone to the crown. Have the patient repeat this as before for 10 days.

FOURTH BREATH FOETAL OR PRE-NATAL

When a baby is in the womb, it breathes "under" the diaphragm, i.e. it obviously doesn't breath with its lungs. As it breathes in the lower stomach is sucked in and as it breathes out, the lower abdomen is pushed out.

In order to "mix" your outer and inner, or Post and Pre-natal breath or Ch'i, we must breathe like an unborn child as well as like a post birth child. As you breathe in, suck your lower abdomen under your diaphragm in, expand the area above your diaphragm As you breathe out, expand your lower abdomen and pull in the area above the diaphragm. This must be done because pre and post natal Ch'i flow in different directions for in and out breaths, so when you breathe in, the pre-natal Ch'i comes up to the border, the diaphragm, while the post-natal Ch'i moves down to join it, thus the two Ch'i are mixed. In this way, each time you breathe in a little more post-natal Chi is added to your store of pre-natal Ch'i which is the main healing Chi.

FIFTH BREATH TORTOISE

This is the same as for pre-natal, only you hold your breath for a count of 10 before breathing out. This makes for more time for mixing.

SIXTH BREATH CLEANSING

While in a Chi-kung stance inhale through the nose and out through the mouth: the expelling takes longer than the inhaling.

This breath is said to relax inner tension or to lower a fever. Sighing should happen when using cleansing breath.

SEVENTH BREATH TONIC

Breath in through the mouth and out through the nose. Inhaling takes longer than exhaling.

This breath is said to give one more energy and to improve circulation.

SOME CHI-KUNG MOVING EXERCISES

The Charging of the Sinew's Chi-Kung

The triple warmer exercise is said to balance the Yin-Yang energy of the organs.

Stand with feet normal, i.e. toes slightly apart. As you breathe in through the nose, lift both palms up in front, palms face up and fingers point to each other and stand up on your toes As you breathe out, turn your palms down and push down as your heels touch the ground. This is the lower warmer.

Now lift your hands again as before, and stand up as you breathe in. This time, when you breathe out, turn both palms out and push out away from your body and back down to your side as you sit down. This is the middle warmer.

Now lift your palms again as you breathe in and stand up only this time take your palms right over your head palms turned up and arms stretched up as you hold your breath. Now part your palms and lower them back down to your sides as you breathe out.

To Alleviate the 3 Heaters Hold Heaven

Stand up on your toes and breathe in as your palms come up and over your head with fingers entwined. Turn your palms out and look at the backs of your palms as you hold your breath, stretch your palms up as high as they will go.

Now part your palms back down to your sides as you breath out.

This exercise harmonizes the 3 vital forces - Respiration, Digestion and Sexual.

To Harmonize the Yin Yang of the Stomach and Spleen

Lift both palms as before to chest but don't stand on toes, breathe in.

Continue breathing in as your left palm turns down and pushes back down to your left side while your right palm pushes up over your head.

breath, count 5 and return as you breathe out.

To Prevent T.B.

Turn your head as far to the left as possible while breathing in. Hold it for 5 count, then turn back while breathing out and repeat on the other side.

To Strengthen Kidneys

Bend down knees straight, grab your big toe and lift it up, making sure that at no time it leaves your foot. Breathe in, hold for 5, then stand up and breathe out.

Tapping the Thymus with Chi-Kung

Close your fists and rap onto your chest, just above the sternum, just as a gorilla does. Breathe in. Throw both arms out to the sides and back with some force and say the word "HA" with gusto. This doesn't mean a large Italian fellow, it means to bring the sound from the Tan Tien and not just a superficial "HA"'.Try to knock out a wall with it This is the Heart.

Now do the same thing, only say "T'ssss" with great force through your teeth. This is for the lungs.

Next say "SHU" as you tap and push. This is for the liver.

Now say "FU" as you tap and push for the kidney.

Now say "HU" This is for the spleen.

"SKI" is for the nerves called solar plexus.

For a diseased organ. repeat 36 times or 5 times for general health.

CHI-KUNG FOR THE SEXUAL ORGANS

This exercise must be treated with caution as it is a most powerful one. If any sick feeling occurs, desist and start again another time. This is also helpful for menstrual pains and disorders in females and also to help stop the old pre-ejaculation in males.

Sit on a low chair or bed so that the feet can be placed flat on the floor with the back straight. Cover your knees with the palms. Inhale through the nose while bowing forward 45°. Use the mind to feel a concentration of Chi or energy coming from the soles, up both legs, to the genital area or C.V.1. Now breathe in just a little more and bend a further 10° as you direct the Chi to the uterus or penis.
Now breathe out as you sit up.

NB: It is quite a spontaneous thing to become "turned on" as the saying goes, so just desist until "it" disappears.

TAI CHI FORM THERAPY

THE TAI CHI POSTURES AS CHI-KUNG

Now we come to a most interesting part of healing, i.e. actually using each posture as a breathing stance for the healing of certain organs. It is important of course, to firstly learn the correct postures yourself. Each posture sends the Ch'i to different areas for the purpose of healing.

- If your patient has constipation troubles, have he or she practice the whole of the beginning of the T'ai Chi form i.e. the grasping swallows tail forms of P'eng, Lu, Chi, An. It will take a while to teach the patient, but once she learns it, have her repeat it 10 times each morning and evening.

- To treat for digestion troubles or liver and lung ailments, use single whip as a standing Chi-Kung.To treat for diseases of the joints i.e. arthritis etc. have the patient go from push into single whip 36 times in the morning and 36 times in the evening. This sends pre-natal Ch'i to all of the joints.

- To make the spinal column elastic and to maintain a youthful appearance treat with lift hands posture as a Chi-Kung stance.

NB: It must be remembered that in all of these stances tortoise breath is used.

- To treat the central nervous system and to train the coccyx and make the cerebrum more alert, use Stork Spreads Wings as a Chi-Kung stance. To expand the back and chest go from Shoulder Press to Stork Spreads Wings.

- For lower digestive tract and stomach disorders use the movements from Stork Spreads Wings into Brush Knee and Twist Step and hold the Brush Knee posture for 5 minutes and repeat.

- To help digestion use the posture Play Lute as a Chi-Kung stance.

- To treat the glands of the body, keep repeating from Bush Knee and Twist Step, the postures of Step Forward, Parry and Punch.

- To clear up gastric troubles go from Push into Apparent Close Up and repeat at least 10 times.

- To assist the gastro-intestinal functions and to generally rejuvenate the organs repeat the posture Embrace Tiger.

- To help to lose weight keep repeating the posture "Fist under Elbow"

- To treat the spinal cord use Step Back and Repulse Monkey postures.

- To strengthen the life force to the spine and sexual organs use Needle at Bottom of Ocean posture as Chi-Kung for a very short time.

- For the reduction of excess fat use the Turn Body and Chop with Fist postures and repeat.
- Use Wave Hands Like Clouds postures for the whole stomach area including spleen, pancreas etc.
- Hit Tiger Left and Right helps all of the back area i.e. kidneys etc.
- Use Fair Lady Works at Shuttles to relieve cramps and the whole chest area is invigorated.
- Use the posture of Cock Stands on One Leg as a Chi-kung stance to cure stomach disorders.
- Use the posture Step Forward to Form 7 Stars as a Chi-kung stance to improve blood circulation.
- Use the Lotus Kick to activate the Yang energy in a person with Yin dullness.

The first organ to be healed by practicing the Ta'i Ki form is the thymus gland.

Western medicine says that this gland is where the lymphocytes come from the marrow to mature into T cells for the immune system. Chinese medicine says that the thymus also regulates the Ch'i flow around the body. The thymus is the first organ affected by all forms of stress. So we can see that T'ai Chi's slow relaxed forms heal this organ and the Ch'i becomes regulated.

Apart from the physical aspects of T'ai Chi, there are also psychological aspects treated.

When a very timid withdrawn person starts T'ai Chi, their arms are always held very close to the body and their Chi is held inside. After a while of learning to hold the arms out etc., the Chi follows the external movements and the person starts to become more outgoing and communicable.

Almost all diseases can be treated by the use of T'ai Chi and the list is well documented.

LEARNING TO USE YOUR CHI

This section deals with using the chi for healing i.e. finding the right spot and then putting chi in or pulling chi.
It must be known that in order to know whether or not push or pull chi one must be versed in acupuncture but the novice can at least learn to use his or her energy to "find the points".

By using the practice of Push Hands and San Sau for many years one becomes extremely sensitive and is able to use Yin energy to "feel" the acupuncture points which need attention.

When a sensitive T'ai Chi healing doctor rubs his fingers on the patient's skin they feel a sort of dragging feeling at certain points. This feeling is very very minute and one must learn to trust his or her senses. Also this dragging feeling may be described as a completely different feeling from one person to the next, so just learn to use your senses and trust yourself. When you have found a spot, push it with the base of your thumb and if it is unusually sore then you have found the right spot.
You now apply acupressure or if trained use needles etc.

T'ai Chi sensitivity can also be used for energy massage. Because one is used to extending his ki by practicing Push Hands, one is able to place one hand over an affected area and the other hand under that area. As you breathe out you make your top hand Yang with your mind and the other hand Yin. The Out breath causes the Chi to flow from Yang to Yin i.e. from top to bottom. To stop your chi from changing direction as your breath changes, as you breathe in make your top hand Yin and your bottom hand Yang and this causes your chi to keep flowing from top to bottom.
The Chi can also be used to hurt but who on earth wants to learn that?

T'ai Chi is used for Self Defense and Healing - not Killing.

All of the affairs of the Universe come within the range of our duty. Our duties include all of the affairs of the Universe.

Since Humans were made in the image of nature, all of our functions must be identical with the functions of nature. By studying carefully the Universe, we are able to study ourselves. This is why we are in such a dilemma today. We are drifting away from the Universe, i.e. away from God.

Tai Ki Keun helps to bring us back because all of the movements represent the changes of the Universe.

Just as water is essential for fish to survive, so too is Ch'i essential for us to survive. Tai Ki Keun and acupuncture make use of this Ch'i as the essential element of life.

The human being is the Microcosm of the Universe and the flow of Ch'i in the body corresponds to the flow of Ch'i in the large space of nature. Nature is affected by the seasons and time of day and so is the human being. The Ch'i pulses to the rhythm of nature. In the summer Yang is stronger than Yin and in winter Yin is stronger than Yang. This is normal and will not cause illness but when Yin or Yang become too weak or too strong we must do something to restore the internal balance of the body. By the same token if the external Yin or Yang balance is upset, i.e. if the body has too much bulk on the outside too Yang, then the inside becomes too Yin to compensate and so the internal organs become weak. Likewise if the external becomes too Yin or rather too less Yang then the internal organs will become too Yang and overwork.

So we can see that it is of great importance to have a natural balance of Yin and Yang in our bodies. This Yin Yang balance comprises the whole of Tai Ch'i and acupuncture or indeed all of Oriental medicine.

BERSERKER
BOOKS